

**SPECIAL 35TH ANNIVERSARY COLLECTOR'S EDITION!**

CMP  
United Business Media

# Guitar Player

JANUARY 2002

## MYTHIC IMAGES

**A PHOTO GALLERY OF GUITAR GODS  
BY HENDRIX PRODUCER  
EDDIE KRAMER**



**BONUS SECTION!**  
**35 YEARS  
OF GP COVERS**

US: \$4.99 CAN. \$6.99



01>

A MUSIC PLAYER PUBLICATION

**SYSTEM OF A DOWN**  
**ROY BUCHANAN**  
**GARBAGE • DOPE**  
**WICKED WAH SHOOTOUT!**



EASY COME. EASY GO.

KORG PXR4 DIGITAL RECORDER  
ACTUAL SIZE



Capturing your music is easy with Korg's PXR4 Digital Recorder. It's compact, lightweight and ready to go wherever you go. The PXR4 delivers everything you need to record, mix and edit your songs from start to finish. Like a fully featured 4-track digital recorder that records directly to SmartMedia cards, 55 different PCM-based rhythm patterns, a complement of 77 great sounding, digital effects, even a built-in condenser mic.

The new PXR4 is the world's first pocket-sized multi-track recorder to provide full digital editing capabilities, including time compression and expansion. And it's USB compatible, too, so you can transfer material directly to and from your computer. All this, and a lot more, make the PXR4 your studio away from the studio and the surest way to capture your ideas while they're still fresh!

Video Demo at [www.korg.com/pxr4](http://www.korg.com/pxr4)

TONEWORKS® | KORG

©2001 Korg USA. For more info via fax: (631)393-8530. Doc# 3308. [www.korg.com](http://www.korg.com)



# ERNIE BALL®

Made in America



[WWW.ERNIEBALL.COM](http://WWW.ERNIEBALL.COM)



# Godin

New Guitar Concepts

Guitar players love these things.

## Radiator

Not too subdued.  
Great twang.  
Loves to be strummed.  
Will rock hard, if asked nicely.  
It has three knobs - all useful.  
It's hollow and light.  
It feels good.  
It will make you feel good.  
Did we mention the three knobs?  
Giddyup!

## SDxt

Classic good looks.  
Long, smooth neck.  
It's got a shiny kickstand.  
Speaks several languages (fully fluent in Rock, Funk and Pop).  
Can be loud and arrogant.  
Can also be soft and sweet.  
Only two knobs but **three** pickups.  
And don't forget that kickstand.

## LG

Blues specialist with subdued looks.  
Vibrates, shakes, quavers and trembles.  
Mahogany is resistant to termites.  
It's got hot pickups and screams.  
It feels good, all over.  
You'll feel good all over.  
Your neighbors might not dig it.  
At least you don't have to worry about termites!



Godin Guitars are assembled in the USA from parts hand-crafted in Canada  
Godin Guitars, 19420 Avenue Clark-Graham, Baie D'Urfé, Québec Canada H9X 3R8  
web-site: <http://www.godinguuitars.com>



# THE WORLD'S FIRST MULTI-MODELING PROCESSOR.



GNX1



"Brilliant."

"Marvelous."

"Extremely Groovy."

Michael Molenda, *Guitar Player Magazine*

15 years ago DigiTech® rocked the music world with the introduction of guitar Multi-Effects. Now we're introducing another first with the GNX1—the world's first Multi-Modeling processor.

Powered by two AudioDNA™ chips, the GNX1 allows you to create an endless array of original tones by simply warping your favorite amps and cabinets together. With the GNX1, you can combine the crunch of a boogie with the chunk of a full stack, to create a sound so heavy and earthshaking, it will literally bring down the house.

The GNX1 is feature-packed with 48 user and 48 factory presets, as well as Learn-A-Lick™ and a drum machine for rehearsing. Plus, the GNX1 contains the most powerful guitar processing engine ever developed, so you can create your sounds in 24-bit CD quality audio. No wonder the GNX1 received Guitar Player's Editors' Pick Award.

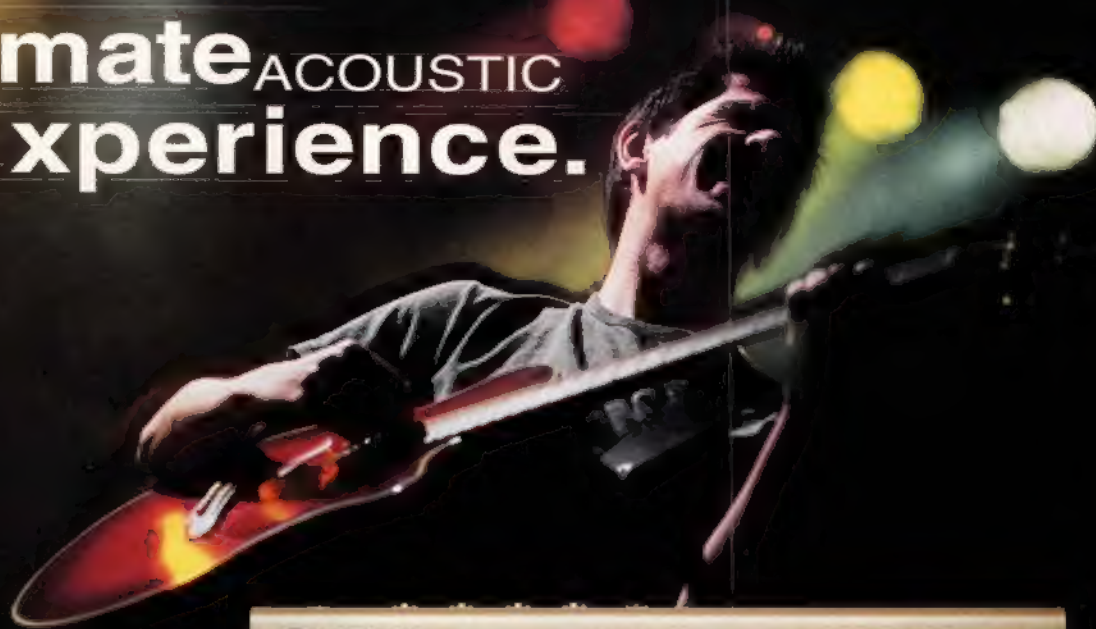
Experience Multi-Modeling for yourself. Go to [www.digitech.com/gp](http://www.digitech.com/gp), listen to the sounds of GeNETX™, register to win cool stuff and see what a "Warp" knob will do for you.

**DigiTech**  
The Power to Create

DigiTech • 8760 South Sandy Parkway • Sandy, Utah 84071 • 801-566-8800



# THE **Ultimate** ACOUSTIC Experience.



**8 Microphone Types**

**4-Band Parametric EQ**

**Feedback Reduction**

**Multiple Effects**

**9v Phantom Power**

**Guitar Tuner**



**The Yamaha AG Stomp is the world's first acoustic guitar preamp to feature microphone modeling.**

For years guitarists have been searching for a way to amplify the sound of their acoustic instruments on stage and in the studio. Now, with Yamaha's proprietary Acoustic Microphone Modeling (AMM) technology, **you can achieve a more natural acoustic electric sound** without having to spend thousands of dollars on world-class microphones and effects.

Multi-instrumentalists will also enjoy the added warmth and effects this innovative acoustic guitar preamp has to offer. Whether you're a touring professional or a weekend warrior, **the ultimate acoustic experience is just a stomp away!**

The Yamaha AG Stomp can also be used to improve the amplified sound of:

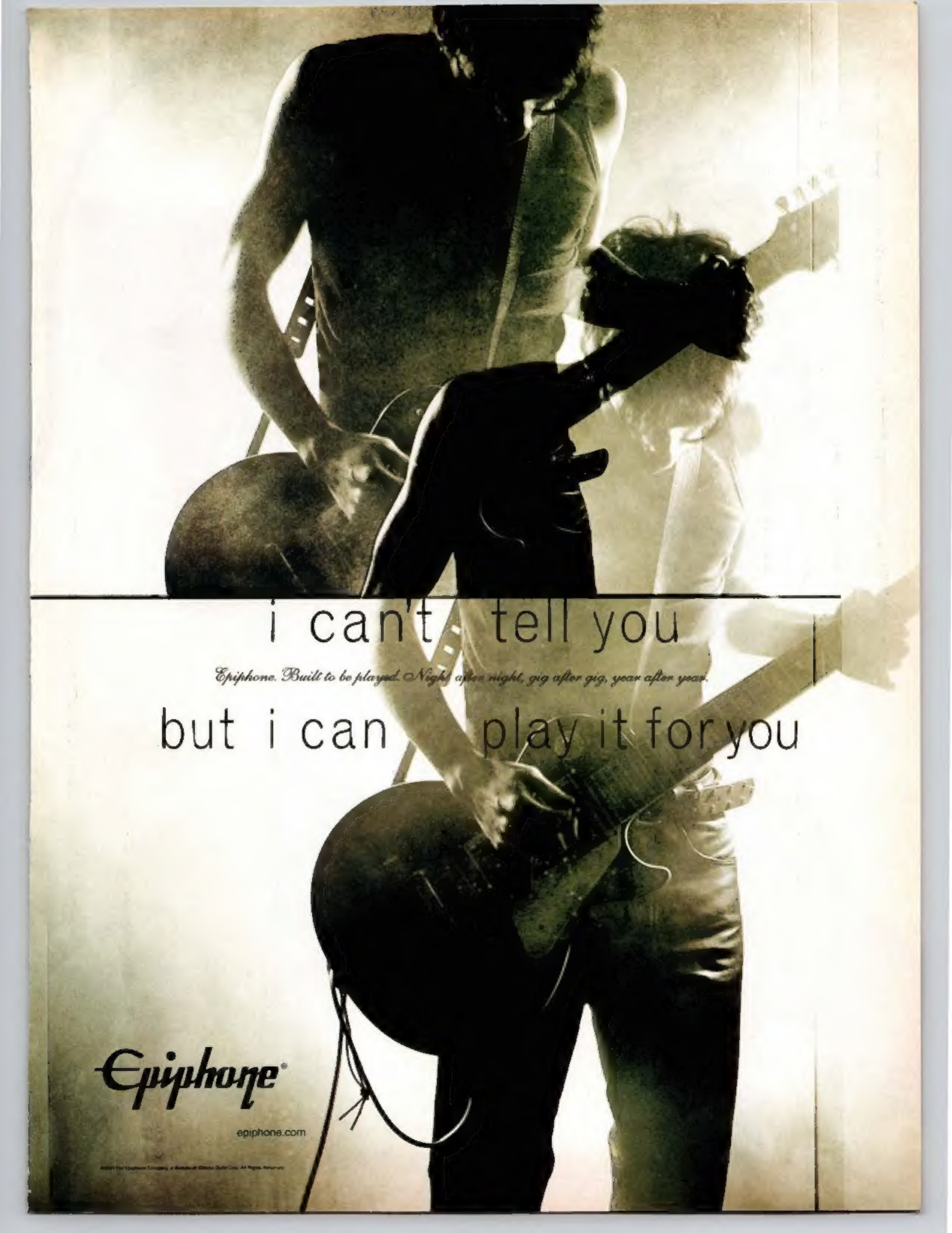
• Resonator Guitar • Hawaiian Guitar • Mandolin • Upright Bass • Violin • Pedal Steel



CREATING "KANDO" TOGETHER

For literature call (800) 879-1131 ext.678 or visit [www.yamaha.com](http://www.yamaha.com) to locate a dealer near you.  
©2001 Yamaha Corporation of America. Yamaha is a registered trademark of Yamaha Corporation. All rights reserved.





i can't tell you

*Epiphone. Built to be played. Night after night, gig after gig, year after year.*

but i can play it for you

**Epiphone®**

[epiphone.com](http://epiphone.com)

©2001 The Epiphone Company, a subsidiary of Gibson Guitar Corp. All Rights Reserved.









**Connect.**

[www.Line6.com](http://www.Line6.com)



Line 6, GuitarPort and the Line 6 logo are registered trademarks of Line 6, Inc. ©2001 Line 6, Inc. All rights reserved.



# Play on the Edge

with *ghs*  
strings

"Metallic tones that  
really keep my  
fingers flexible...  
**GHS BOOMERS®**  
really pack a  
punch!"

Brian Tarquin  
of ASPHALT JUNGLE



Check out the outrageous tones on the  
cutting edge debut album from  
Asphalt Jungle, "Electro Ave".  
Featuring music from MTV's "Road Rules".  
Where ROCK meets ELECTRONICA!  
[www.btarquin.com](http://www.btarquin.com)

*ghs* strings  
The String Specialists



Manufactured by GHS Corporation, 2818 Wilber Ave., Battle Creek, MI 49015 USA

Tel. 1-616-968-8351 • Toll Free 1-800-388-4447 • Fax. 1-616-968-6913 • Toll Free Fax. 1-800-860-6923 • GHS Web Site: <http://www.ghsstrings.com> • E-mail: [strings@ghsstrings.com](mailto:strings@ghsstrings.com)

Photo By:  
Javier



# THE WORLD'S SECOND MULTI-MODELING PROCESSOR.



If you couldn't tell, we like being first. Which is why Digitech® is proud to introduce the GNX2—the world's first Multi-Modeling processor with Stompbox modeling.

As the second member of the GAN® family, the GNX2 is the ultimate creative tool. Besides being packed with 16 of the warping effects that have created some of the most popular

parts content

CD quality audio.

a "Warp" knob will do for your tone.



**Digitech**

© 1992 Digitech Electronics, Inc. All rights reserved. Digitech is a registered trademark.



## THE G&L COMANCHE

*by an American Genius*

The G&L® Comanche® was created by Leo Fender in the 1980's as his ultimate version of the double-cutaway bolt-on design. Like all G&L instruments, this Comanche was hand made in the historic G&L factory on Fender Avenue, in Fullerton, California.

Here, the Comanche is shown in honeyburst over a figured maple top with a pearlescent pickguard. The maple neck is treated with a polished gloss finish over a hand-rubbed gun-oil tint.

Copyright 2003 G&L Musical Instruments

**G&L**  
Guitars by Leo

2548 Fender Avenue, Fullerton, California 92631 • [glguitars.com](http://glguitars.com)

A G&L Musical Instruments Corporation



# Guitar Player

ISSUE 385 • VOL. 36 NO. 1 guitarplayer.com

## Toolbox

- 22** Pete Anderson's Hollow T Classic setup, Chris Duarte's four-amp blues rig, Joe Walsh revisits "Funk #49," the Strokes deconstruct "Take It or Leave It," Staind's Mike Mushok talks tunings, John Cipollina's multifaceted heroism, and more!

THE  
FAB GEAR  
GIVEAWAY!  
p.112

## Profiles

### 37 Garbage

Duke Erikson and Steve Marker cut it up. BY MICHAEL MOLENDRA

### 43 Judas Priest

Glenn Tipton and K.K. Downing keep on riffin'. BY LISA SHARKEN

### 45 Junior Brown

The guit-steel cowboy rough rides over stylistic fences. BY SHAWN HAMMOND

### 51 Dope

Acey Slade and Virus trade bass for guitar, but stay low. BY MATT BLACKETT

### 57 PICKUPS

Papa Chubby, Jimmie Vaughan, and Stone Gossard.

### 65 BUZZ

Rival Schools, Dredg, and Remy Zero.

75



## Features

### 75 ELEMENTS OF STYLE

Bonus 35th Anniversary section! Trace the history of '60s, '70s, '80s, '90s, and new millennium guitar through 35 years of *Guitar Player* covers.

### 86 SYSTEM OF A DOWN Full Metal Straitjacket

Daron Malakian reports on the role of guitar in his band's fusion of rock, rap, and rhetoric. Extra! Rick Rubin talks about producing System's new album, *Toxicity*. BY JUDE GOLD

### 96 COVER FEATURE Portraits of Genius

Bonus 35th Anniversary photo gallery! Peek into the creative spaces of '60s and '70s guitar heroes through the lens of famed producer Eddie Kramer. Check out Jimi Hendrix tracking *Electric Ladyland*, Jimmy Page strumming "Black Country Woman" in Mick Jagger's backyard, Keith Richards recording *Beggar's Banquet*, Ted Nugent soloing naked, and more.

### 102 ROY BUCHANAN Roadhouse Wizard

Exclusive preview! When Buchanan saw Hendrix perform in 1968, he realized the guitar had been changed forever. Get the details in this excerpt from Phil Carson's *Roy Buchanan: American Axe*. Also, the "probable" story behind Buchanan's famous '53 Tele



96

## Bench Tests

### 114 Wah Shootout

Eight wahs go pedal-to-pedal. BY THE GP STAFF

### 135 Fingerstyle Flyer

Yamaha FPX 300. BY MATT BLACKETT

### 139 Cort of Appeal

Cort TRG-2. BY JOE GORE



114

## Departments

- 12 Soundhole
- 21 Feedback
- 30 New Gear
- 71 Industry Insider
- 108 Reviews
- 154 Classifieds
- 159 Advertiser Index
- 160 Encore: Pete Townshend, classic interview, 1967

## 144 Chops Builder

Towers of Fifths  
BY DAVE CREAMER

Turbo Slurs  
BY JUDE GOLD

Tips Jar: Tommy Tedesco

35th Anniversary  
Classic Column: Chet Atkins

The Randomizer  
BY JUDE GOLD

Sonic Snapshot: Mike Stern



86



# Soundhole Thirty-Five Years of Bliss

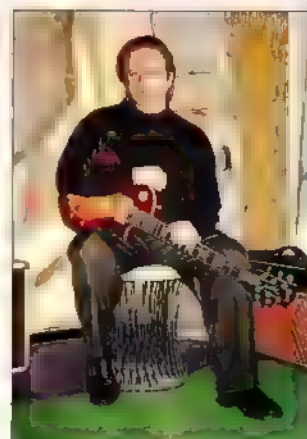
**T**he seduction was relentless and tremendously successful—the Beatles, T. Rex, the Who, Mick Ronson, and other cool-looking guys holding fabulous guitars made sure of that. Long before I reached puberty, I knew I wanted to be a guitarist. But getting a handle on *how* to be a guitarist was problematic. My first guitar teacher hated rock music, and promptly taught me to lose interest in actually playing the instrument until high school. There, Kirk Griffin—a '50s-music zealot who played covers in a band called Greased Lightning—reinforced me with the guitar jones, and, once again, I was searching for enlightenment. Unfortunately, the jazz teacher I found at Gene's Guitar Shop in San Francisco threatened to douse my fervor for the second time. The chords and scales he was forcing me to prac-

tice sounded *nothing* like the noises my rock heroes were making. It was while waiting for yet another frustrating lesson that I stumbled upon salvation.

Sitting in a rack atop Gene's counter was *Guitar Player*. It was the December 1973 issue, and the cover showed Jeff Beck—all tough and cocky and under the spell of his music—leaning into some delicious bend. That photo encapsulated the sound I wanted to make, the bravado I longed to possess, and even the way I wanted to *look*. Reading the magazine was a transforming experience. I discovered new worlds of artistry and gear, and the articles provided me with an extremely useful new vocabulary—one that emboldened me to describe the things I wanted to learn to my teacher. And you know what? Although he was way more into Wes Mont-

gomery than Jimi Hendrix, he enthusiastically revealed the basic tools I needed to rock hard. I was ready to bury my guitar in the back of my closet, but *GP* inspired me to keep struggling. Gaining some facility and grace on the instrument was not easy, but all the sweat and bloody fingers have been repaid with countless moments of intense joy. And, today, while I can say that I've been occasionally disappointed by friends, family, work, and my own limitations, I've never been sucker punched by the guitar. It has given me nothing but bliss.

If you're also a longtime *GP* reader, I'm sure *your* story mirrors certain aspects of my own. For 35 years, *GP* has excited, educated, challenged, and, every once in a while, pissed off the guitar community. But after *inventing* the modern gear-mag format, it has



become the most respected and the most credible publication of its type. Through several editors and art directors—and numerous staffers and freelancers—*GP* has moved with the times, but it has *always* been a magazine for players who love the guitar. And I'm sure that 35 years further down the road, *Guitar Player* will continue to stand for all that is sacred about guitar, guitarists, and guitarcraft. After all, true love never fades. —MICHAEL MOLENDI ■

**Giannini**  
SINCE 1900

ELECTRIC ACOUSTIC GUITARS  
ACOUSTIC GUITARS  
CLASSIC GUITARS  
CRABVIOLAS  
MUSICAL STRINGS

VISIT OUR BOOTH IN L.A. NAMM SHOW  
site: [www.giannini.com.br](http://www.giannini.com.br)  
e-mail: [marketing@giannini.com.br](mailto:marketing@giannini.com.br)

rossi for br



# INNOVATE... DON'T EMULATE



"Congrats on making such a great amp.  
We started using it right out of the box."

• **Bob Rock** Producer

The Cult, Metallica, Bryan Adams, Aerosmith, David Bowie, Bon Jovi

"The guts of a computer, the roar of a monster."

• **Brad Tolinski** Guitar World Magazine

"Initial test runs show that the Cyber-Twin  
admirably delivers on its promise of tonal authenticity  
and flexibility."

• **Michael Molenda** Guitar Player Magazine

"Studio cats will dig Cyber-Twin's S/PDIF digital and  
XLR stereo line outputs, but coolest of all are the eight  
motorized rotary knobs that automatically turn to the  
current preset. Ooooweee---it sounds great!"

• **George Petersen** Mix Magazine

"I bought my first Fender amp when I was 15 and  
judged every amp I played against the vibe of a Twin.  
Having access to the chunk and chime of all the great  
Fenders is beyond cool."

• **Bill Evans** Gig Magazine

\*\*\*\*\* "The amp collection alone is worth the price  
of admission. The most impressive advance since the  
invention of the guitar amplifier."

• **Wolf Marshall** Guitarist, author, musicologist

"People put off by things like programming and pre-  
sets will find the Cyber-Twin's ease of basic operation  
a relief; tweak-heads be in hog heaven."

• **Michael Ross** Guitar One Magazine

"The Cyber-Twin is one of the most technologically  
advanced amplifiers we have seen in a long time..."

• **Chris Berezney** MusicGearReview.com

IN STORES NOW

**Fender**  
www.fender.com



# Virtual Vintage® = past perfected



In the past there were no high-gain amps, no home recording studios, no computer monitors. Single-coil pickups were okay, and so were bottled humbuckers. Who knew? Things are better now, but the classic, bright-yet-warm tone of the best vintage pickups still sets the standard for electric guitar sound. DiMarzio's sworn mission: Virtual Vintage® pickups bring vintage sound into the 21st Century—no noise, just pure, musical tone. We started with the Virtual Vintage® replacements for Strat® guitars and the Virtual P-90™ pickups.

For 2001, we're introducing the Virtual PAF® and the Virtual T™ for Tele® guitars. Why would STRAT® players have all the fun?

The Best Players Play the Best Pickup



For a free catalog, call DiMarzio, Inc. toll free at (800) 321-1965. Visit our home page at [www.dimarzio.com](http://www.dimarzio.com).

Copyright © 2000, L.P. DiMarzio. All rights reserved.

Virtual Vintage® pickups are protected under U.S. Patent Nos. 5,112,762; 5,905,636 and 5,511,715.

Strat and Tele are registered trademarks of Fender Musical Instrument Corp., with which DiMarzio, Inc. is not affiliated.



# He's just scored a huge shipment of high-grade Big Leaf Maple.



*One of the secrets to building guitars that sound just as beautiful as they look is sourcing the finest tone woods in the world. We've spent over 33 years recruiting, developing and protecting our exclusive mini-cartel of international suppliers*

**T**rudging through tangled forests in southwestern India searching for rich rosewoods. Negotiating with Honduran growers to secure a cache of their finest mahogany. Toiling up mud-drenched mountain trails for Hawaiian koa. Teetering precariously on a Pacific Northwest log boom in pursuit of premium spruce. When it comes to ferreting out the world's finest tone woods, there's no place we won't go.

Sometimes we come up empty handed. For example, only one in a hundred spruce logs yields suitable tone wood for producing guitars. And only one in a

hundred of those is acceptable to us. Why are we so picky? Well, they're

not called tone woods for nothing. Their purity makes a world of difference to the sound of the instrument.

Especially when you're building acoustic guitars out of solid wood

without any laminates, composites or synthetic additives.

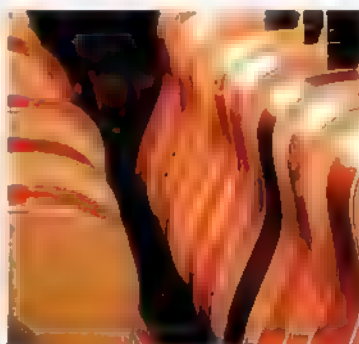
To us, nothing should mar the rich, full-bodied timbre of an exotic rosewood. Or dull the

brightness of Western Maple. So we hunt for sheer unblemished perfection in the wood's density, color and grain. Then we carefully oversee its handling. In the case of spruce, we take it away and lovingly carve it up ourselves in our own 10,000 square foot mill.

So what makes some woods sound better than others? Hey, it's a molecular thing. You want specifics, go ask a physicist. We just know what to look and listen for in wood. Although you can find out a bit more on our website. Not to mention other interesting facts about our manufacturing process.

Such as true 90° symmetrical bracing. Ebony fingerboards and bridges. Hand-fitted dovetail neck joints. And a limited lifetime warranty. Meaning that if you ever discover any defects in our work-

manship, we'll repair or replace your guitar. So if you're looking for an instrument that's lovingly hand crafted from the purest materials, you don't have to go to the ends of the earth. Just visit your nearest dealer. Er, guitar merchant.




Like to learn more about guitars and craftsmanship? Visit us online at [larrivee.com](http://larrivee.com)





**Expression speaks louder than words**



**Baker**  
The Best of Montrose  
ON TOUR

*"You'll wonder why all other guitars don't sound this good."*

TonePros  
www.tonepros.com

**Ronnie Montrose**  
**Baker B1**  
(The Beast)  
Serial #000  
25.5 scale

*Visit Baker Guitars at NAMM 2002*

**Baker U.S.A.**  
setting new standards in quality and expectations  
*Electricity by Custom!*

**Baker Guitars U.S.A.**  
(805) 739-8990  
fax (805) 739-9063  
www.bakerguitars.com

# Guitar Player

guitarplayer.com  
A MUSIC PLAYER PUBLICATION

**EDITOR IN CHIEF:** Michael Molenda  
**SENIOR EDITOR:** Art Thompson  
**ASSOCIATE EDITORS:** Matt Blackett, Darrin Fox  
**ASSISTANT EDITORS:** Shawn Hammond, Jude Gold  
**GROUP EDITORIAL ASSISTANT:** Larissa Gamarra

**MANAGING EDITOR:** Emily Fasten

**MUSIC EDITOR:** Jesse Gross  
**NASHVILLE EDITOR:** Rusty Russell  
**NEW YORK EDITOR:** Lisa Sharken  
**CONSULTING EDITORS:** Craig Anderton, Andy Ellis, Joe Gore, Tom Wheeler

**PUBLISHER:** Barbara Seerman  
**ASSOCIATE PUBLISHER:** Dave Arnold

**ART DIRECTOR:** Richard Leeds  
**ASSISTANT ART DIRECTOR:** Tuc Krueger  
**MUSIC COPYIST:** Elizabeth Ledgerwood  
**STAFF PHOTOGRAPHER:** Paul Haggard

**ADVERTISING DIRECTOR:** Derride Jones  
**ADVERTISING ACCOUNT MGR.:** Michael Montgomery  
**CLASSIFIED AD MANAGER:** Amy Miller

## THE MUSIC PLAYER NETWORK

**VICE PRESIDENT/GENERAL MANAGER:** Allen Wald  
**GROUP PUBLISHER:** Brian Courtney  
**EDITORIAL DIRECTOR:** Michael Molenda  
**GROUP CIRCULATION DIRECTOR:** Michael Papalardo  
**PRODUCTION:** Denise Denis (Production Manager)  
**CIRCULATION:** Chen McElroy (Senior Circulation Manager), Pam Santoro (Newsstand Sales & Marketing Manager), Paulette Johnson (Fulfillment Manager), Rosanna Perez (Assistant Circulation Manager), Maribel Aleman (Assistant Circulation Manager)  
**MARKETING:** Sara Griggs (Marketing & Promotions Manager), Brad Kaiser (West Coast Marketing Manager), Danielle Giordullo (East Coast Marketing Manager)  
**REPRINT COORDINATOR:** Stella Valdez

**ADVISORY BOARD:**  
Will Ackerman, Jeff Baxter, Lona Boyd, James Burton, Jim Campilongo, Eric Clapton, Larry Coryell, Herb Ellis, Buddy Emmons, Dan Erlewine, Billy Gibbons, George Gruhn, Sharon Isbin, Henry Kaiser, B.B. King, Albert Lee, Poco de Lucia, Steve Lukather, John McLaughlin, Les Paul, Vernon Reid, Brent Rowan, John Scofield, Juan Serrano, Brian Setzer, Lani Stern, David Torn, Steve Vai, Doc Watson, Johnny Winter

## UNITED ENTERTAINMENT MEDIA, INC. CMP

A CMP INFORMATION COMPANY

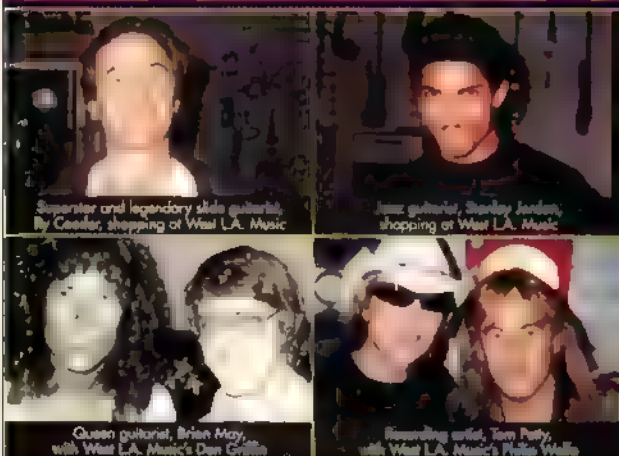
**PRESIDENT:** Paul G. Gallo  
**SENIOR VP:** Martin Porter  
**CFO:** Ian Spornball  
**CONTROLLER:** Doug Krainman

**PLEASE DIRECT ADVERTISING AND EDITORIAL INQUIRIES TO:**  
GUITAR PLAYER 2800 CAMPUS DR. SAN MATEO CA 94403  
(650) 513-4400 FAX (650) 513-4646 [guilplyr@musicplayer.com](mailto:guilplyr@musicplayer.com)

Guitar Player and CMP are registered trademarks of United Entertainment Media, Inc., a CMP information company. All material published in GUITAR PLAYER is copyrighted © 2001 by United Entertainment Media, Inc., a CMP information company. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos or artwork. Vol. 36 No. 1 For subscription orders, inquiries and address changes write Box 58590 Boulder CO 80322 or phone 800-799-8839 (Colorado and outside the U.S. 303-678-8475). For back issue orders and inquiries, phone 800-444-4881 outside the U.S. 785-841-1831

PUBLISHED IN THE U.S.A.

## West L.A. Music... Superstars, Super-Prices, Superstore!



Superstar and legendary slide guitarist, Les Paul, shopping at West L.A. Music

Rock guitarist, Stevie Nicks, shopping at West L.A. Music

Queen guitarist, Brian May, with West L.A. Music's Dan Griffin

Recording artist, Tom Petty, with West L.A. Music's Philip Wells

**"Shop Where the Pros Shop"**

**We Will Beat Any Deal!**

**West L.A. Music**

**Call Today 310-477-1945**

www.westlamusic.com • Email: [sales@westlamusic.com](mailto:sales@westlamusic.com) • Fax: 310-477-2476

**TODAY'S HOTTEST PRODUCTS**  
The largest and most complete selection of name brand music, audio and recording products in stock and ready for delivery!

**GUARANTEED LOWEST PRICES**  
"We will beat any price from any authorized stocking dealer anywhere in the U.S."

**GREAT SERVICE & EXPERT ADVICE**  
Whether you're building a world class studio, or a project studio at home, playing the largest concert arena or a local club, we'll help you achieve your goals.

**TOTAL SATISFACTION**  
We guarantee your complete satisfaction with the products and services we recommend.





# E=Minence<sup>2</sup>



EMINENCE®

The world's number one guitar speaker (RELATIVELY SPEAKING)  
American speakers made in America by Americans.

FIND EMINENCE INSIDE

Eminence USA P.O. Box 360 838 Mulberry Pike Eminence Ky 40019 Tel: 502 845 5622 Fax: 502 845 5653 [www.eminence.com](http://www.eminence.com)



Our new hard disk recorder  
gives you 44 hours of  
uncompressed recording time.





# Good luck.

Take a good look at the MRS-1044. Its power and simplicity bring the spontaneity back to digital recording. While you may not be able to see many of the dozens of features that make it so incredible, its greatest asset is the way they all fit together. It's the Zoom of desktop recorders.



**No manual required:** The MRS-1044's logical control surface makes it simple to record, edit and mix your songs. Large, logical controls and clear displays make it quick to get around with no learning curve. But just in case, the owner's manual it ships with is brilliant.

**Bonding experience:** Working with the MRS-1044 feels like working with tape. But each of its ten tracks is supported by ten virtual tracks. Auto punch and "easy bounce" allow you to combine and comp tracks with no generation loss. Then there's the familiar scrub control that lets you locate precise edit points with your ears. Scene memory and point markers make it even easier to get around



**It's a bridge:** We're talking full MIDI capabilities together with digital audio. There are programmable stereo drums and bass on their own tracks. Their sound — *real*.

**Personal effects:** Process and sweeten the mix with legendary Zoom 24-bit digital effects, including EQ, Compression, Reverb, Chorus and even VAMS guitar amp modeling. There's also dedicated EQ on every channel.



**It's well connected:** The MRS-1044's open design provides enough ins and outs to satisfy any session. Phantom powered XLR balanced, 1/4 inch unbalanced inputs, stereo RCA analog outs, S/PDIF Optical out, MIDI and a slot for add-in SCSI and USB! No kidding.

**Zoom audio quality:** The MRS-1044 gives you Zoom's legendary audio quality with remarkably smooth, clean 24-bit A/D and D/A converters and 44.1 kHz bit resolution.

**More questions?** Obviously there's more than we're telling you here but we think we've already got your attention. With the MRS-1044 all you'll need is inspiration. Good luck.

**Zoom**  
CATCH US IF YOU CAN

**The Zoom MRS-1044 MultiTrak Recording Studio**

For more about Zoom, click to [www.samsontech.com](http://www.samsontech.com) or email [sales@samsontech.com](mailto:sales@samsontech.com) • ©2001 Samson



**WHY BEND A NOTE  
WHEN YOU CAN BREAK  
ITS TINY LITTLE NECK?**



**Dunlop**  
GUITAR ACCESSORIES U.S.A.



# Feedback

## Chet Atkins

**T**hank you, *Guitar Player*, for a sweet walk through the life of a true 6-string master ["Giant," Nov. '01]. Not only was Chet Atkins the real deal in a landscape of egotists, he was also a gentleman. Just like Hendrix and a small handful of others, his like won't soon pass this way again. That I got the chance to see him perform (that word doesn't suffice)—that indeed he was even here at all—is testament that some higher grace sometimes decides to show itself in the form of a man and his music. Heaven just got itself one helluva guitar player.

Rick Stone  
Anderson, CA

**T**hank you for the excellent article on my number one mentor, Chet Atkins. If I wore a hat, I would take it off for author Rusty Russell. His writing—along with the photographs—makes this a keeper. The title of the story, "Giant," says it all. Chet was my initial motivation when I strummed my first chord back in August 1956, and he has remained at the top of my mentor list throughout 45 years of playing. Years ago, I realized I could never be another Mr. Guitar, so I developed my own style based on his smoothness and finesse. I truly miss the gentleman. Again, thank you for the great article and a great magazine. I learn something new from each issue.

Greg Bruorton  
Little Rock, AR

**T**he beauty of the Chet Atkins photograph chosen for your cover is that he is playing a simple, first position C chord. Like Neil Young said, "One note is enough."

Mark A. Altman  
Centreville, VA

## Hope

**I**t's important to find a ray of light to guide us through these blackened days. Please remember that music and other forms of art can inspire us and others to reach beyond our fears, our anger, and our sadness. We're not turning a blind eye or a deaf ear, we're encouraging enlightenment and levelheaded thought through the healing power of music, art, and entertainment. We

musicians should strive to comfort our nation—and the world—the best we can during these days of conflict.

John Lippi  
Grand Rapids, MI

## Bottom Feeders

**S**ome of the best things in your magazine are all the quotes from guitarists at the bottom of the pages. They prove so much can be said in one sentence or phrase. I've loved your magazine since day one!

Rob Huston  
Cridersville, OH

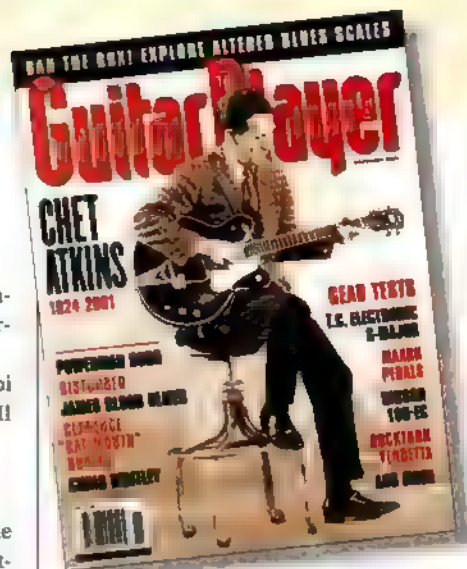
## Welcome Back!

**I** left the ranks of *Guitar Player* readers a few years ago (after 20-plus years) because the magazine was imitating the look, feel, and content of some of your competition. *GP* started looking and sounding ultra-cheap, giddy, teenie-booper, poodle-headed, leather-clad, and trashy—not to mention being filled with crummy, all-noise, anti-God bands that try to look evil but just make you laugh. It was two years before I bothered even looking at the mag again. But lately I've noticed you've returned to your great old format for serious musicians: diverse contents, deluxe technique tips, great gear reviews, down-to-earth interviews of rising greats, oldies but goodies, and nice, professional layouts and graphics. Maybe I should've looked sooner, huh? I really appreciate your recent editions—Clapton, Atkins, and so on—and I'll be checking the stands regularly again.

Gary Hitch  
Quebec City, Canada

## Profiles

**T**hanks for leaving the Profile section unchanged. I like the magazine's recent modifications, but I would have missed the diverse coverage of artists such as Chris Whitley, the Assad brothers, and James Blood Ulmer (Oct. '01). To me, knowing what goes on in a musician's head is more interesting than transcriptions and the latest gizmos. Not that I don't enjoy the tutorials and reviews, but I'm glad you didn't sacrifice the Profile section in



favor of more gear and tech articles. As the saying goes, "The best things in life aren't things." Thanks for keeping *Guitar Player* a well-rounded magazine about guitarists and ideas, as well as guitars and technique.

Lloyd Grotjan  
Jefferson City, MO

## OOPS!

**C**ontrary to what was stated in our October '01 review of the Farnell EXP-K, the instrument was not equipped with Duncan Designed pickups, but, rather, Korean-made, high-output humbuckers.

In the September '01 Marshall factory tour, Jim Marshall himself caught a typo that eluded our otherwise sharp-eyed editors. In the feature's third paragraph, it should have stated that Marshall cabs have been constructed with fingerlocked joints since 1966—not 1996. Nice to know you're reading the mag so closely, Mr. Marshall!

Another embarrassing typo occurred in the November '01 "Setups of the Stars" piece on Trey Anastasio. No, his action at the 12th fret isn't set at 3.564 inches on the treble side and 4.564 inches on the bass side. As expressed by eagle-eyed Mick Van Vleck of San Jose, California: "Holy finger calluses, Batman! That action is even higher than SRV's." The actual string heights should have been printed as 3/64" and 4/64", respectively.

Address correspondence to Feedback, c/o *Guitar Player*, 2800 Campus Dr., San Mateo, CA 94403, or e-mail us at [guitplyr@musicplayer.com](mailto:guitplyr@musicplayer.com). *GP* regrets that until the advent of the 40-hour workday we will not be able to answer every letter.



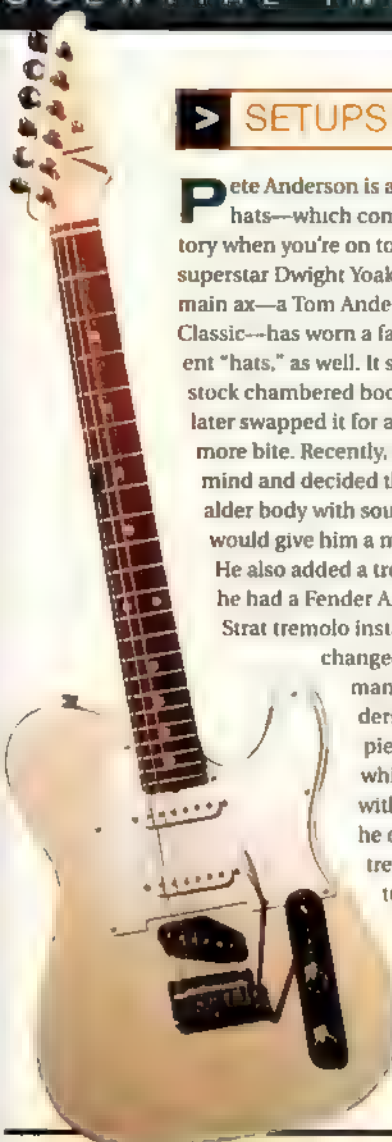
# TOOLBOX\*

> > > ESSENTIAL INFO FOR GUITARISTS

## FRETWIRE\*

**BRINGING RELIEF:** Following the terror of September 11, musicians came together in various ways to offer their support. The *America: A Tribute to Heroes* telethon on September 24th drew more than 80 million viewers, and generated \$150 million—all of which went to the United Way September 11th Fund for families of the victims. **Eddie Vedder, Bruce Springsteen, Sting, Stevie Wonder, Neil Young, Limp Bizkit, Tom Petty, and Paul Simon**, among others, performed at the event, which was staged in New York, Los Angeles, and London, and was aired on all major networks. Meanwhile, a TNT tribute to John Lennon, originally scheduled for September 20, was rescheduled for October 2 and renamed, *Come Together: A Night for John Lennon's Words and Music, Dedicated to New York City & Its People*. Proceeds from the event—which featured **Dave Matthews, the Isley Brothers, Rufus Wainwright, Lou Reed, and Stone Temple Pilots**, to name a few—went to both the originally slated charities, the Violence Policy Center and the Brady Center to Prevent Gun Violence, as well as the American

## > SETUPS OF THE STARS **Pete Anderson**



**P**ete Anderson is a man of many hats—which comes with the territory when you're on tour with country superstar Dwight Yoakam. Anderson's main ax—a Tom Anderson Hollow T Classic—has worn a fair share of different "hats," as well. It started out with a stock chambered body, but Anderson later swapped it for a solid one to add more bite. Recently, he changed his mind and decided that an ash-topped alder body with sound chambers would give him a more lively sound. He also added a tremolo. Originally, he had a Fender American Standard Strat tremolo installed, but he exchanged it for a Fishman-made Tom Anderson tremolo (sans piezo pickups), which is kept floating with three springs so he can pull up on the trem arm. The tuners are stock locking Grovers, and, like all Tom Anderson guitars, the Hollow T has a self-lu-

bricating Graph Tech TUSQ nut that helps keep the strings from binding in the nut slots. Not surprisingly, the guitar's setup is a little out of the ordinary, with the treble strings a bit higher—at just over  $\frac{1}{64}$ " from the 12th fret—than the bass strings, which are just under  $\frac{1}{64}$ " high. The rosewood fretboard's compound radius is between 12" and 13", and the neck has just .008" of relief. The frets are vintage-Gibson size at .095" x .045", and the nut slots are cut so that the D'Addario strings (.010, .012, .017, .030, .042, .052) are .015" above the 1st fret.

Continuing the evolutionary trend, Anderson not only added a middle pickup to his Hollow T, but he also went through several pickup models. He finally settled on a hum-canceling DiMarzio Virtual T for the bridge position, and Virtual Vintage 2.2s for the neck and middle positions. The three pickups get progressively higher from bridge to neck: the bridge unit is  $\frac{2}{32}$ ", the middle is  $\frac{3}{32}$ ", and the neck unit is  $\frac{4}{32}$ " high. The pickups are switched via a standard 5-way switch, and the tone control is a push-pull pot that combines the neck and bridge pickups when pulled.

—GARY BRAWER [brawer.com](http://brawer.com)

## > CUTTING EDGE **Digidesign DigiStudio**

**D**igidesign's Pro Tools dominates the world of pro-level digital recording, and now the company is extending its influence into cyberspace with DigiStudio—an Internet-based tool that allows Pro Tools users from the remotest corners of the earth to collaborate on recording projects. While the concept of uniting musicians in a virtual recording studio isn't new, DigiStudio is notable because it pairs the audio power of Pro Tools with the know-how of the Rocket Network—the company that pio-

neered Web-based collaboration back in 1995.

As a part of the new Pro Tools 5.2 upgrade (free to registered 5.1 users at [digipronet.com](http://digipronet.com)), DigiStudio allows session mates to exchange mono, stereo, or multi-channel surround tracks via a central-server network that mirrors project data to each party's hard drive. Even cooler, you can also transfer playlists, control settings, automation preferences, and plug-in info. Bonuses include video transfer, selectable file compression, and instant messaging.

## > LIVE WIRES Chris Duarte

Touring in support of his latest album, *Love Is Greater Than Me* [Zoe], Texas bluesman Chris Duarte employs several amps and an array of stompboxes to crank out classic and modern tones. He uses Monster Cable to route his guitars—his mainstay '63 Strat, a custom-built Hamilton, and an Epiphone Les Paul, all strung with GHS Boomers (.011-.050) and plucked with Dunlop .88mm Tortex picks—to a pedal-board and four-amp rig. His pedals include Roger Mayer Voodoo-Vibe and Octavia boxes, a César Diaz Texas Ranger Treble Booster, a Boss DD-3 digital delay, a Boss CE-2 chorus, a Boss DS-1 distortion, a SignalFlex SF-DAB Deluxe A/B box, and a Boss TU-2 tuner connected to the A/B box's auxiliary jack.

The SignalFlex's A channel is sent to a 100-watt Marshall Dual Reverb head (used on the 50-watt setting) that drives a Marshall 1960A 4x12 cabinet loaded with 25-watt Celestions. Channel B drives a Rivera Chris Duarte signature model combo with one 15" Electro-Voice speaker. Duarte's signature Rivera is then connected (in series) to a 100-watt Rivera KnuckleHead top (which drives an Electro-Voice-equipped Rivera 4x12 slant cab) and a Fender Vibro-King. The signal routing is accomplished by connecting the second input of the Rivera combo to the KnuckleHead's first input, and then linking the KnuckleHead's second input to the Vibro-King input. For leads, Duarte stomps on the DS-1, and thunders through all four amps at once.

—LISA SHARKEN



Duarte finessing his custom Hamilton guitar.



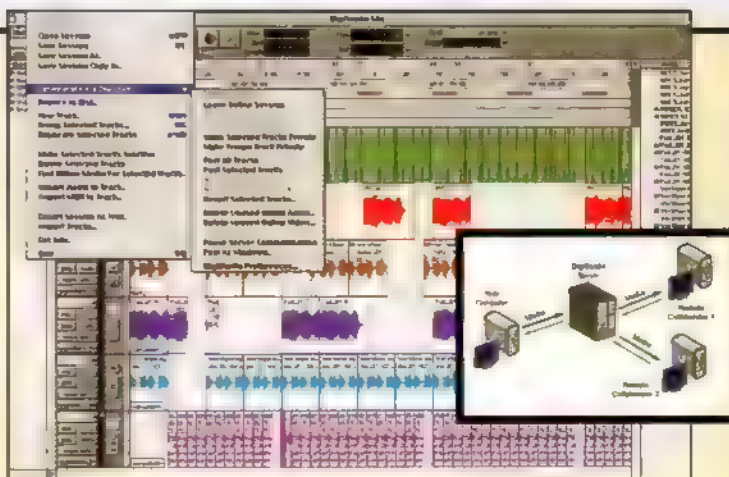
Wall o' Tone: Duarte's four-amp live rig.



Unfettered FX: Duarte's stompboxes have plenty of elbow room onstage.

To get a taste of DigiStudio, you can try it out in a free public session, contribute to others' projects by paying a one-time Pro User fee of \$29.95, or purchase a private account (which ranges from \$10 to \$1,200 per month, depending on your transfer and storage needs). DigiStudio is currently only supported on Mac-based Pro Tools TDM systems, but TDM Windows and Pro Tools LE support is in the works. And digiprnet.com offers other cool services to users of all platforms, such as tappable talent pools, Pro Tools-equipped studio listings, and sound-effects downloads.

—SHAWN HAMMOND





# TOOLBOX\*

>>> ESSENTIAL INFO FOR GUITARISTS

## FRETWIRE\*

Red Cross, the September 11th Fund, the International Association of Firefighters, and the National Organization for Victim Assistance. In a separate effort, **Paul McCartney** headlined **Live Aid 2**, held at New York's Madison Square Garden on October 20. At press time, the **Who**, **Bon Jovi**, **Melissa Etheridge**, and the **Goo Goo Dolls** were confirmed to perform, while **Eric Clapton**, **Lenny Kravitz**, **David Bowie**, and the remaining members of **Led Zep**—**Robert Plant**, **Jimmy Page**, and **John Paul Jones**—were among those also invited to participate. A little further south, **Styx**, **REO Speedwagon**, and **Journey** assembled for *Volunteers for America*—two concerts, one October 20 in Atlanta, and one on October 21 in Dallas. **Lynyrd Skynyrd**, **Bad Company**, and the **Edgar Winter Group** also played the Atlanta gig, while **Survivor**, **Kansas**, and **Eddie**



**Money** played in Dallas . . . . **GRATEFUL GUITARS** The Rock and Roll Hall of Fame and Museum in Cleveland recently put

## > HEROES John Cipollina

**H**e was one of the psychedelic cowboys that molded peace and love and "enhanced" consciousness into the San Francisco Sound. But John Cipollina was far more than a hippie riffmaster. He was also a classically trained guitarist and pianist, a luthier, an electronics buff, and a tireless ambassador of rock and roll. After gaining fame with Quicksilver Messenger Service from 1965 to 1970, Cipollina never stopped spreading the musical seeds of the Summer of Love. His subsequent bands—such as Copperhead, Terry and the Pirates, and the Dinosaurs—didn't bring bountiful commercial rewards, but the workaholic guitarist always gigged incessantly. In his forties, though crippled by asthma, emphysema, and bone deterioration in his hips, Cipollina still refused to give up the stage—he completed more than 100 club dates and a tour of Greece with Nick Gravenites before succumbing to heart failure at 45 in 1989.

Cipollina's prized early '60s Gibson SGs were seriously modified and transformed into works of art by the guitarist, who hand built his first instrument—an electric bass for Quicksilver's David Freiberg—in 1964. His stereo amp rig was also exotic. He wired two Standels to output low frequencies, a Fender Twin to produce the highs, and a Fender Dual Showman to power six Wurlitzer horns that dispersed 3kHz—his favored EQ boost. A self-designed pedalboard controlled the Showman, an unknown reverb



"When I heard Mickey Baker play 'Love Is Strange,' I was hooked," said Cipollina. "I was completely awed by the imagery surrounding the electric guitar. It sounded so tough and so cool."

device, an Astro Echoplex, a Standel Modulux, a Maestro Fuzz, and a Vox wah.

"I consider myself an electronic musician," said Cipollina in the Jan. '73 *GP*. "And I really believe that electronics *is* music. Electronic effects, when added carefully in context to a mood or chord change, can create another facet to the music. I'm aware that my love for electronic gadgetry has shaped my playing. The trick, however, has not been figuring out how much I can use these effects—it's learning how to use them just a little bit."

—MICHAEL MOLENDRA

## > CLASSIC RIFFS

### Joe Walsh on "Funk #49"

**B**efore he was an Eagle or a solo artist, Joe Walsh first made a name for himself with the James Gang—a rockin' power trio out of Cleveland. A perfect example of Walsh's playing with the James Gang is his ascending intro to "Funk #49" (from 1970's *Rides Again*), on which he bends the hell out of a bunch of notes before crashing into one of the funkier, most recognizable riffs in rock. Walsh came up with the riff about a minute before the first take, and the second take is the one immortalized on tape.

The song's second riff—the one that takes the song out of the free-for-all percussion section in the middle—was also developed on the fly.

"The James Gang was a jam band, and in the early days before we wrote our own material, we'd take the skeleton of a song, and just open up the middle part," he says. "Between the first verse and the last verse, we would play our own stuff. That kind of spontaneity carried over when we wrote our songs."

Recorded in the winter of 1969, in Studio A at L.A.'s Record Plant, "Funk #49" featured Walsh on a mid-'60s Fender Tele that he rewired himself. "I didn't know what I was doing," he remembers. "So I couldn't tell you what was different about it. I was just going for a unique sound or effect." He plugged straight into a stock, pre-CBS Fender Champ that producer Bill Szymczyk miked with a Neumann U67 and a Shure SM57.

"Nobody can believe it, but I got a lot of my early guitar sounds



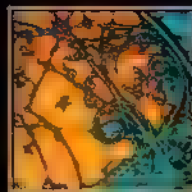
Walsh wailing on a Les Paul in the '70s.

that way," he says. "I like the Champ because that little 8" speaker moves in and out a lot, which lets you lay down plenty of raw power to tape. A Champ sounds much more in your face than a 100-watt Marshall turned up all the way. A Marshall's speakers handle so much power that they hardly move!"

Walsh left the James Gang soon after *Rides Again* to form Barnstorm, after which he embarked on his solo career. Over the years, he has most often played "Funk #49" with a Strat, and, these days, he usually plugs into a pair of 18-watt Marshall 1958 2x10 combos modified by Mike Zaite (a.k.a. Dr. Z). Besides that, Walsh has always stuck close to the original when playing the tune live, and he says the feel is all up to the drummer. "If the drummer understands what [James Gang drummer] Jimmy Fox did, then we can pull off the song. If not, I have to get other people in the band to bang on things." —LAURA SWEZEY

## \* STUDIO LOG

### Tracking "Take It or Leave It"



Album: *Is This It* (RCA)  
by the Strokes

Part: Rhythm tracks

Guitarists: Nick Valensi and Albert Hammond, Jr.  
Guitars: Epiphone Riviera with Gibson P-94 pickups (Valensi) and Fender '85 reissue '72 Strat and Gibson Les Paul Junior (Hammond)

Amp: Fender DeVille ("Albert and I tend to use the same amp, effects, and strings," says Valensi.)

Effects: Visual Sound Jekyll & Hyde Ultimate Overdrive

Strings: Thomastik-Infeld George Benson Series, gauged .012-.052. ("We hit the strings pretty hard," says Valensi, "so the thicker gauge stops us from breaking them all the time. Also, thick strings make you feel tougher—you go for a bend and you have to *work* for it.")

Tuning: Standard

Creative Concept: "Julian [Casablancas, vocalist] comes in with the songs and ideas for all the guitar parts," says Hammond, "but everything really happens in the rehearsal room. That's where we test the parts, try different tones, and figure out what works. Nick and I are free to develop things further, but Julian is a great songwriter, so if he says something sucks, I trust him. The goal is to have the *band* sound cool—not just one person—so we make sure that we're all playing great parts that work together to support the song. For example, I always use the middle pickup on my Strat, but when we were trying out sounds for "Take It or Leave It," I put on the neck pickup and everyone loved that it produced this Rhodes-keyboard-like tone. I play the high-pitched stabs on the song, and I just added a touch of the Jekyll & Hyde for some sizzle, and then played as intensely as I could."

"For my parts—the loud chords—I actually used Albert's backup guitar, which is a Les Paul Junior," explains Valensi. "I did a take or two with my Riviera, but it just wasn't aggressive enough. When I plugged in the Junior and cranked up the DeVille, though, it was immediately balls-to-the-walls. I just added the Jekyll & Hyde to sound a bit meaner. We work out parts in a kind of minimalist way, so that you can hear every line, but there wasn't really a lot of discussion about this track. Our stuff isn't 'concept music'—we basically go in and capture the way we play live on tape."

—MICHAEL MOLENDY



# TOOLBOX\*

> > > ESSENTIAL INFO FOR GUITARISTS

## FRETWIRE\*

five guitars belonging to the late Grateful Dead leader **Jerry Garcia** on display in its front lobby—allowing anyone, not just those who pay admission, to see them. The guitars, custom-made for Garcia—who was inducted to the Hall of Fame in 1994—are on loan from Grateful Dead Productions. They include three designed by Doug Irwin (Tiger, Rosebud, and Headless), as well as two designed by Steve Cripes (Lightning Bolt and Top Hat). Also on view in the museum lobby are **Muddy Waters'** red Fender Telecaster, **Phil Everly's** 1963 Gibson acoustic, and **Stephen Stills'** 1960 Gretsch 6120. . .

**CAMDEN CALLING:** The Proud Gallery, in northern London's hipster-haven of Camden Town, was recently host to a photo retrospective of the **Clash**. Both **Joe Strummer** and **Mick Jones** were on hand for the opening of the exhibit. Running from September 26 to November 18, the display also included more than 300 photos of the seminal punk band taken by photographer and longtime friend of the band **Bob Gruen**. Taken between 1976 and 1982, the images include live shots, as well as pictures of the band schmoozing with the likes of **Chrissie Hynde** and **Johnny Rotten**. —EMILY FASTEN

## > PAWNSHOP PRIZE Lab Series L7

Ask guitarists what they think of early solid-state amps, and the response will likely be, "They suck." End of story. Solid-state amps got off to a sad start from a tone and reliability standpoint, but Gibson's Lab Series division launched a line of amps in the late '70s that sounded great, had hip features, and were reliable to boot.

As Gibson stated in 1978: "With the help of electronics experts at Moog, guitar experts at Gibson, and hundreds of musicians—including Ronnie Montrose and Les Paul—we designed a very playable amp for the working musician." It wasn't an exaggeration. Even B.B. King, who started playing an L5 2x12 model in the early '80s, remarked, "My Lab Series amp takes all the bumps, and still gives a smooth performance."

There's no doubt that this tattered model L7 has taken some bumps, yet its owner—*Guitar Player* associate editor Matt Blackett—reports the amp has worked flawlessly on hundreds of gigs since he purchased it secondhand in 1983. The 100-watt, 4x10 reverb combo still sounds surprisingly good, and its features are hip even by today's standards. A quick rundown shows two independent channels, an effects loop, a courtesy outlet, and a unique EQ system on channel 2 that features active midrange and treble controls, a Frequency control (100Hz-6.4kHz), and a unique Multifilter knob that enhances presence without adding excess treble. Global functions include a variable compressor and a master volume.



The L7's Hi and Lo inputs are designed to deliver rich clean sounds with high- and low-output pickups, respectively. But you can get gnarly, tube-flavored distortion from this amp by running a hot humbucker or P-90 into the Lo input of either channel. The L7 delivers rock-approved lead/rhythm tones and great feedback in this mode, and, unlike many 100-watt solid-staters, it's *very* loud. Turn up the master, and the four Mexican-made 10s bark like they're being smacked with 100 watts of tube power. You can tame the level without neutering the ballsiness by dialing in a bit of compression. Turning up the compression also produces deliciously juicy slide tones.

Why the Lab Series amps failed is a real head scratcher—especially when you consider their use by guitarists such as B.B. King, Ty Tabor, and Allan Holdsworth. Labs still stand out as possibly the best sounding and most reliable solid-state amps ever made, and you should be able to reel one in for around \$350. A super deal. —ART THOMPSON

## PERFORMANCE NOTES **Staind**

**W**hile watching their third album, *Break the Cycle* [Elektra/Asylum], climb to number one on the Billboard charts, guitarist Mike Mushok and his band Staind have left their mark on hundreds of stages around the world—most recently as headliners alongside Stone Temple Pilots on the Family Values 2001 tour

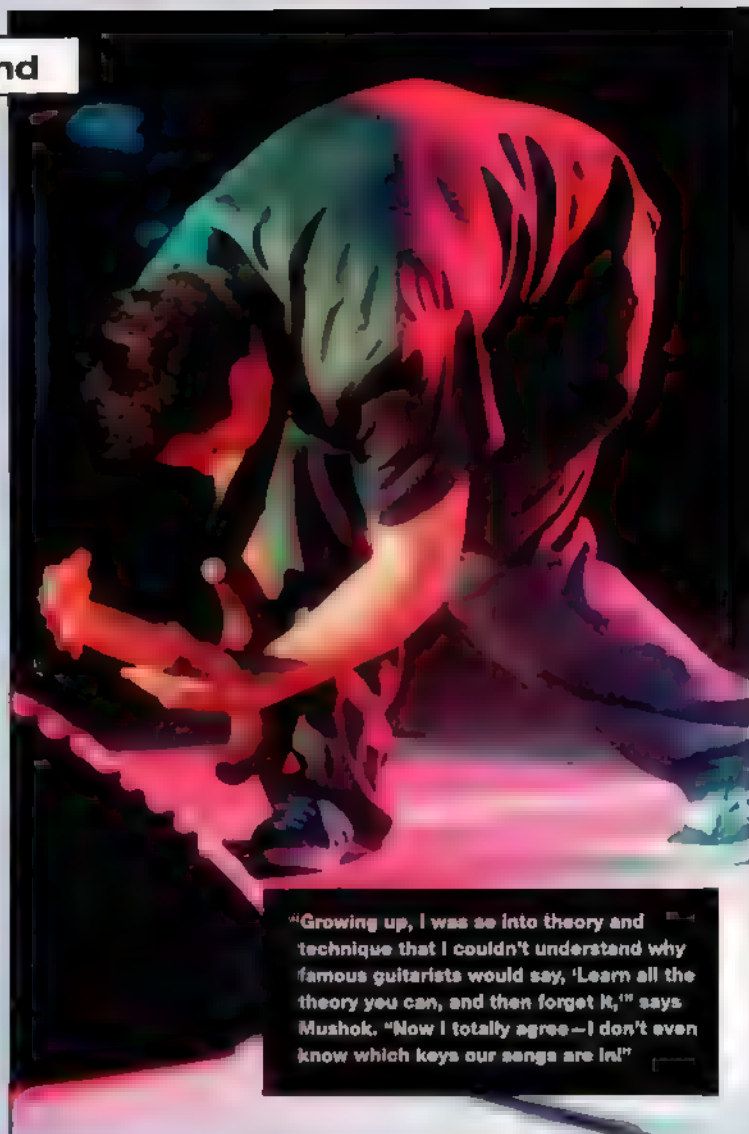
• • • • •

*Does using so many alternate tunings pose any problems?*

The most common tuning I use is A $\flat$ , D $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , B $\flat$ , and the problem with regular-scale guitars is that you can't get enough tension in the strings when you tune that low—they're like rubber bands. So I had Ibanez build me some 28"- and 30"-scale baritone versions of their S Series guitars, and I put .014-.075-gauge strings on them. In fact, the sixth string is a bass string, which wouldn't fit through the tuning peg, so I had to have the hole drilled out. I also have a couple of Novax baritones with fanned frets. They feel kind of weird at first, but you get used to them fast, and they help the guitar intonate better when you're tuned down several steps.

*Tone-wise, are there any challenges with tuning so low?*

Well, I discovered you need a string-through-body design in order to get enough sustain from the guitar. And, for a while, I was using a Rivera Los Lobottom subwoofer because I thought it would bring out the most in my guitar. And, by itself, it did—it sounded *incredible*. But, with the band, a lot of my chords would mix with the bass and create this strange oscillation that made it difficult for Aaron [Lewis, lead vocalist] to sing. It became clear that only one of us should hold down *that* much low end, and I wasn't going to ask Johnny [April, bassist] to change his whole playing style to accentuate higher notes. So I switched back to regular 4x12 cabs. —SHAWN HAMMOND



"Growing up, I was so into theory and technique that I couldn't understand why famous guitarists would say, 'Learn all the theory you can, and then forget it,'" says Mushok. "Now I totally agree—I don't even know which keys our songs are in!"

## > **LEARNING CURVE**

### **Marty Friedman's Electric Guitar Day One**

**C**onsidering Marty Friedman's history as a shredder with Megadeth and Cacophony, it's somewhat surprising to find him outlining the most basic details of guitar playing on the youth-targeted *Electric Guitar Day One*. However, Friedman pulls it off admirably, and in a very straightforward and encouraging manner. In fact, he is so comfortable and conversational that you'll feel like you're getting a 90-minute, one-on-one pep talk/tip session with a star.

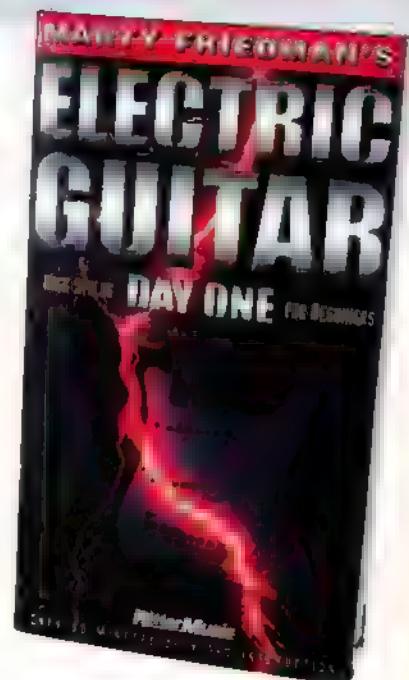
Some of the many topics Friedman covers include changing strings and tuning, amp-buying tips, effects types and uses, learning songs by ear, getting the most out of practice

time, jamming with friends, getting a band together, and basic scales, chords, progressions, and lead patterns.

Aside from a few debatable generalizations (such as "Keep your volume and tone controls on 10 all the time" and "Major scales don't sound cool and aren't inspiring in rock") and several roguish remarks (such as "More gain equals less chicks"), *Electric Guitar Day One* offers a gold mine of info for the aspiring young rock or metal guitarist.

**Rittor Music** (dist. by Hal Leonard), 7777 W. Bluemound Rd., Milwaukee, WI 53213; (800) 637-2852; musicdispatch.com.

—SHAWN HAMMOND





**CRITICS APPLAUD...**

# AVT150

"HATS OFF TO MARSHALL FOR A SPARKLY, CRYSTAL CLEAR CLEAN CHANNEL..."

"EVEN WITH ITS CLEAN SOUNDS AND TWO

DELICIOUS OVERDRIVE CHANNELS, THE ACOUSTIC SIMULATOR CHANNEL REALLY PUTS THE ICING ON THE CAKE."



"...THE TONE IS FAT AND DEFINED WITH A QUICK, PUNCHY RESPONSE AND A TIGHT LOW END."

**-20TH CENTURY GUITAR**

# AVT100



"MARSHALL'S AVT SERIES IS A TIMELY REMINDER OF WHAT A **REAL AMP** SHOULD SOUND LIKE."

"EASILY THE MOST IMPRESSIVE HYBRID AMP...TO DATE."

**-GUITAR PLAYER**

# AVT50



"...SETS A NEW STANDARD FOR AMPLIFIERS."

**-GUITAR ONE**

"...THE MARSHALL **AVT50** IS BETTER THAN ANY TUBE AMP AT TWICE THE PRICE."

"...ONE OF THE BEST CLASSIC BLUES TONES YOU'LL HEAR FROM ANY AMP."

**-GUITARIST**

# MARSHALL AVT LINE

**“...AS LOUD AND DYNAMIC AS THAT OF A TUBE AMP.”**



## **-GUITAR PLAYER**

**“THE AVT LINE IS AN EXCELLENT EXAMPLE OF HOW ENGINEERS CAN ADAPT TECHNOLOGY TO SIMULTANEOUSLY ADDRESS HERITAGE AND INNOVATION.”**

# AVT 275

**“...A DELIGHT TO PLAY IN PRACTICALLY ANY GAIN CONFIGURATION.” -GUITAR PLAYER**

# AVT 50H & 150H

**“EVEN AT ITS CLEANEST THE SOUND HAD A WELCOME ROUNDNESS AND BODY...”**

**“AT AROUND HALF THE PRICE OF A COMPARABLY EQUIPPED TUBE AMP, THE AVTS OFFER ANOTHER WINNING FEATURE—MORE BANG FOR THE BUCK.” -GUITAR WORLD**

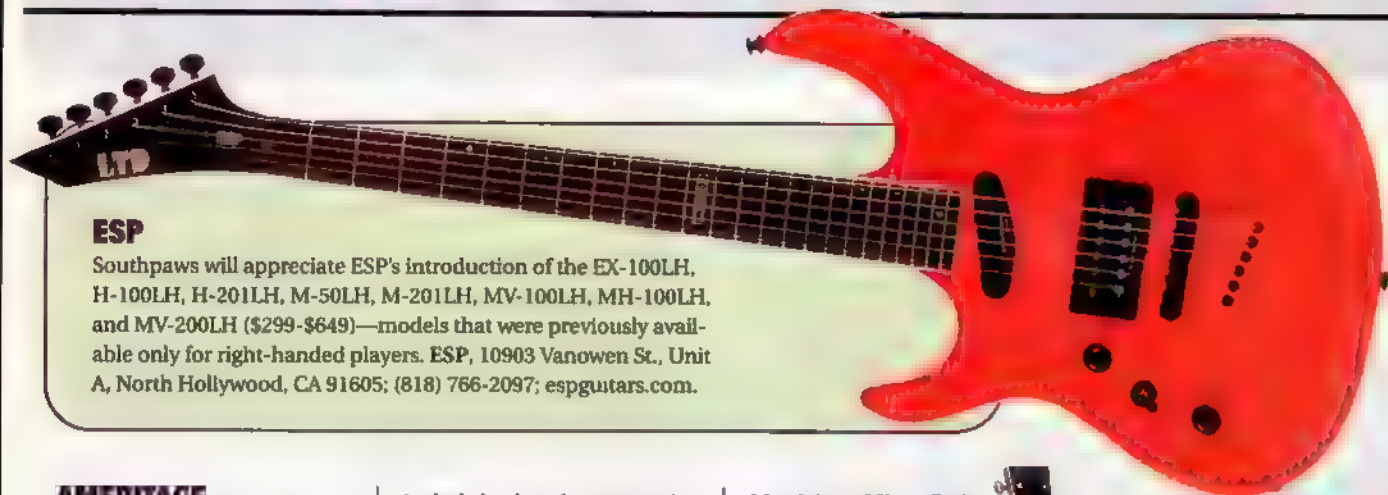


Marshall **VALVESTATE**



# New Gear

By Emily Fasten



## ESP

Southpaws will appreciate ESP's introduction of the EX-100LH, H-100LH, H-201LH, M-50LH, M-201LH, MV-100LH, MH-100LH, and MV-200LH (\$299-\$649)—models that were previously available only for right-handed players. ESP, 10903 Vanowen St., Unit A, North Hollywood, CA 91605; (818) 766-2097; espguitars.com.

## AMERITAGE

The Nouveau Weight-Less Case line (\$350-\$450) offers the same look as other Ameritage cases, with exterior sides constructed of 6-ply hardwood veneer, heavy-duty brass hardware, and padded handles. Unlike the originals, however, the Nouveaus feature a three-part urethane moulding system for maximum shock absorption. In addition, they have foam exteriors that are finished in UV-protected DuPont Cordura Plus fabric. The interior surfaces are velour lined, and the cases also

include backpack straps and accessory pockets. Ameritage, dist. by GWW Group; Box 498; Elkhorn, WI 53121; (292) 723-1480; gwwcases.com.

## 1. MARTIN

Martin introduces two signature models. The HD-40MK Mark Knopfler Signature Edition dreadnought (\$4,999, pictured) features solid East Indian rosewood back and sides, a bookmatched Italian alpine spruce top, scalloped X-braces, a black ebony fretboard, diamond-shaped pearl soundhole inlays (inspired by an 1840s

Martin), and Knopfler's inlaid signature between the 17th and 20th frets. The D-16BH Beck Hansen Signature Edition (\$2,950) has a traditional dreadnought shape, but a thin, shallow body. This guitar features East Indian rosewood back and sides, a Sitka spruce top, a Spanish cedar neck with an oval profile, and a hybrid of A-frame and scalloped X-bracing. It also has chrome tuners.

vintage-style abalone inlays, and Beck's inlaid signature between the 19th and 20th frets. A portion of the proceeds from sales of the D-16BH go to the World Literacy Campaign. Martin Guitars Co., 513

Sycamore St., Nazareth, PA 18064; (262) 658-1644; martinguitar.com.

## 2. PRO PICK

Designed to eliminate "pick lag"—the time it takes standard flexible picks to



## IBANEZ

The AEG10TRS Acoustic Electric (\$420, pictured) has an AE Grand Concert body, a spruce top, mahogany back and sides, and a rosewood fretboard and bridge. It also features a Fishman SoniCore pickup, an AEQ-SS Shape Shifter EQ, chrome die-cast tuners, and a transparent red sunburst finish.

The RG421 (\$629)—the first RG guitar with a fixed bridge—is available in either black or royal blue, and it features a basswood body, V7 and V8 humbuckers, and a two-octave Wizard II maple neck with a rosewood fingerboard and jumbo frets. Ibanez, 1726 Winchester Rd., Bensalem, PA 19020; (215) 638-8670; ibanez.com.



## MAVEN PEAL

The new 30-watt Zeeta amplifier (\$4,100 combo; \$3,300 head) has a signal path similar to a tweed Deluxe, but offers exclusive Sag and Wattage controls. The hum-eliminating Sag circuit allows you to vary the amount of power-amp distortion. The Wattage control permits operation between 1 and 30 watts, so you can overdrive the power amp at any volume level. Zeetas also feature finger-jointed pine cabinets, handwired circuitry, multiple-power-tube compatibility (KT66, EL34, or 6L6), and either a Celestion Vintage 30 or G12H speaker. Maven Peal, 1270 Peck Hill Rd., Plainfield, VT 05667; (802) 456-1607; mavenpeal.com.

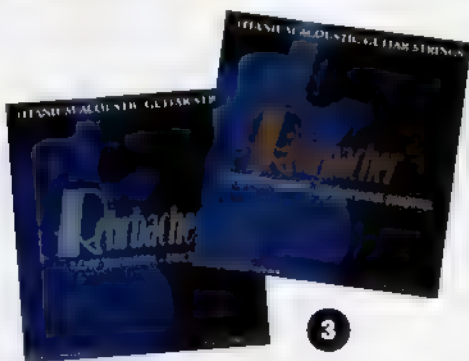
straighten after hitting the string—Pro Picks are constructed of an aircraft-aluminum alloy (\$1 each; 12 for \$10) or polished brass (\$1.50 each; 12 for \$15) using patent-pending Teflon processing. They feature a textured grip, and reportedly deliver bright tones that are less brittle than those produced by most metal picks. **Pro Pick**, Box 1506, Culver City, CA 90232; (888) 606-7771; propickmfg.com.



signed to last longer than traditional steel-core strings—thanks to electrochemically-matched materials that eliminate corrosion arising from moisture and perspiration. In addition, the “sheathed ends”—which are removed after stringing—purportedly “prevent recoil of the highly tempered windings” during storage and installation. **Rohrbacher Technologies**, 10 Woodland Rd., Bordentown, NJ 08505; (609) 298-3915; rohrtech.com

## 3. ROHRBACHER

Rohrbacher's Low Tension titanium acoustic guitar strings feature several patent-pending innovations, and are available in Phosphor Bronze Wound (\$19.50) or Nickel Wound (\$29.50) sets. Their titanium-alloy cores are de-



## 4. VERSOUL

The Swan semi-hollowbody (\$4,950 with hardshell case) features a laminated-maple body, a mahogany neck, and an ebony fretboard. It also sports Grover Imperial tuners, a Gotoh Tune-o-matic-style bridge with an ebony base, a

Bigsby tremolo or Versoul tailpiece, and single-coil or humbucking pickups. Cosmetic appointments include 23-carat gold leaf inlays, and an amber-colored nitrocellulose lacquer finish. **Versoul**, dist. by Westwood Music; 1627 Westwood Blvd.; Santa Monica, CA 90024; (310) 478-4251; versoul.com





# New Gear



## BRIAN MOORE

From the Brian Moore Custom Shop comes the limited-edition C-55P (\$2,995). Features include gold hardware, Seymour Duncan pickups (an Alnico II neck and a JB bridge), an RMC piezo pickup, and an ebony and copper, Black Saturn fretboard inlay by Ray Memmels. **Brian Moore Guitars**, Box 540, LaGrangeville, NY 12540; (845) 486-0744; [brianmooreguitars.com](http://brianmooreguitars.com).

## 5. SABINE

Sabine's new rackmount tuners—the RT-7000 (\$220) and RT-7100 (\$300, pictured)—feature "swoop" LED displays that include Standard and Strobe modes. Standard mode shows string pitch as a bar graph, with more LEDs illuminating as the note gets further away from being in

tune. Strobe mode shows sweeping LEDs that stop when the instrument is in tune.

Each unit has a sev-

en-octave range, a mute switch, the ability to tune four steps below standard pitch, and adjustable calibration from 435Hz to 445Hz. The 7100 also has a built-in microphone, and an A/B SmartSwitch function (for dual-guitar or dual-amp setups) that automatically senses whether you're running two guitars into one amp—or one guitar into two amps—and then adjusts the A/B switch accordingly. **Sabine**, 13301 Highway 441, Alachua, FL 32615;

(904) 418-2000; [sabineusa.com](http://sabineusa.com).

## 6. WARBLER MUSE

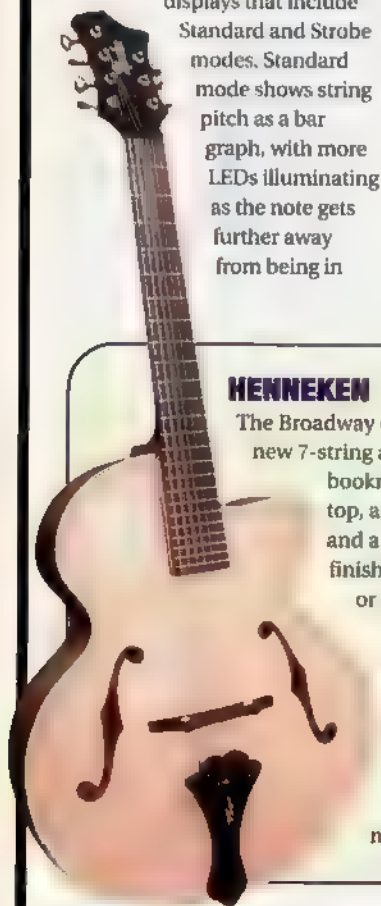
The 50-watt juke 1210 (\$2,650) is an EL34-powered, class AB, fixed-bias amp that can operate in three modes: pentode, triode, or pentode ultra-linear (basically a tonal midpoint between pentode and triode). The 1210 features a Magnatone-style (varistor modulated) "pitch-shifting" vibrato, a bias-modulated tremolo, a vintage-Ampeg-style spring reverb, a three-function footswitch, and one 12" and two 10" alnico speakers. The juke line also in-

cludes the 35-watt VTS/210 (\$2,050), the 45-watt VTS/410 (\$2,250), and the 35-watt Juke L6 (\$1,650). **Warbler Muse/Juke Amplification**, Box 951, Troy, NH 03465; (603) 242-6478, [jukeamps.com](http://jukeamps.com).

*New Gear is based on info from manufacturers. Coverage does not imply endorsement by Guitar Player. All prices and specs are subject to change. Manufacturers. Submit your press release and photo with list price information to New Gear, Guitar Player, 2800 Campus Dr., San Mateo, CA 94403.*

## HENNEKEN

The Broadway (\$2,655 as shown), Henneken's new 7-string archtop jazz model, features a bookmatched and handcarved spruce top, a maple back, an ebony fretboard, and a high-gloss, nitrocellulose lacquer finish. Custom options include f-holes or an oval soundhole, a fixed or adjustable bridge, bracing options (X, K, or parallel), a cutaway, and a choice of tuners, pickups, and colors. **Henneken**, dist. by Karelian Guitars, Petaiskylantie 15 75930, Finland; 358 (0)13 46 22 48, [henneken-archtop.com](http://henneken-archtop.com).





Acoustic Guitar



Electric Guitar



Bass Guitar



Amplifier

Everybody needs something. And the odds are you can find a good deal on that something at eBay. With millions of items listed every week, we've got just about everything a musician could want, new or used. So before you go spending weeks searching for a bargain, you might want to check us out first. Go to [ebay.com](http://ebay.com) or AOL keyword: ebay and register where you see this



welcome new users

eBay



# INTRODUCING VOX WHAT A MODELING

**WHEN WE SET OUT TO CREATE VALVETRONIX, THE GOAL WAS CLEAR:** design a modeling amplifier that sounded and felt great. A versatile amp that could superbly re-create every detail and subtle nuance of a collection of the world's most sought after guitar amplifiers.

We realized that reaching this goal wouldn't be easy. That it would require top-notch digital technology plus a tube power amp capable of modeling the power amp sections of a ton of classic and modern tube amplifiers. We knew it would take more than our own guitar amplification expertise. We also needed the skill and experience of a high-tech equipment innovator. From this need the collaboration between VOX and Korg's ToneWorks division was born.

Together, VOX and ToneWorks have created Valvetronix—the ultimate, hybrid digital modeling amplifier that sounds, feels and operates like a traditional tube amp. The 60 Watt 1 x 12 AD60VT and stereo, 120 Watt 2 x 12 AD120VT sound just like sixteen of the finest classic and modern tube guitar amps—with no compromises or excuses.

## THE FRONT END, WHERE IT ALL BEGINS!

The preamp sections of the AD60VT and AD120VT Valvetronix combos rely on Korg's proprietary REMS™ technology (Resonant structure and Electronic circuit Modeling System). REMS accurately replicates the complex circuitry in each of the modeled amplifier's signal paths, re-creating the exact tonality of those amps. Even their unique tone-stack networks have been reproduced precisely, ensuring that the Valvetronix' tone controls interact exactly as the ones on the amps they're modeling.

## VALVE REACTOR™ TECHNOLOGY: THE BIG DIFFERENCE.

The power amp section—as well as the relationship and interaction between the output tubes, output transformer and speakers—is a critical part of any great tube amp. To model 16 different, legendary amplifiers, the Valvetronix' power amp has to actually change itself for each and every one.

How did we do this? By inventing a new type of modeling, tube, power amplifier. Our patented Valve Reactor power section consists of a tube power amp with an output transformer that is electronically coupled to a solid-state power circuit in such a way that the all-important relationship between the output tubes, output transformer and speakers is unaltered.



AD120VT

OPTIONAL VC-4 FOOT CONTROLLER



# VALVETRONIX: AMP SHOULD BE.



Valve Reactor technology also has the ability to switch automatically between Class "A" and Class "AB" depending on the amplifier it's modeling. It can even select whether or not a model will have a negative feedback loop, as well as how much and what kind of feedback there will be. This adds immensely to the overall accuracy of the model's sound and feel, because you just can't accurately model a Class "A" amp that doesn't have a feedback loop—like an AC30 for example—with Class "AB" circuitry and all kinds of feedback. This is something the competition doesn't seem to grasp.

VOX's Valve Reactor technology enables the new AD60VT and AD120VT to produce the high dynamic range associated with traditional tube amps—something most solid-state power amps

simply can't do! And, because their output power can be configured exactly the same as the amps they're modeling, the AD60VT and AD120VT also do a better job of capturing the sound and feel of the amps being modeled.

## VERY COOL EFFECTS BUILT-IN.

The 21 effects in the AD60VT and AD120VT aren't an afterthought. Each one is a carefully crafted model of one of a variety of coveted classic and popular effects. These include 10 stomp-box models that appear before the amp models, driving the preamp in the same way they would in a traditional setup.

The new Valvetronix combos also feature Modulation, Delay and Reverb effects sections, all of which can be used simultaneously. Just like in a pro guitar amp/rack set-up, these effects sit between the preamp and power amp sections.

## THE REAL DEAL.

The VOX Valvetronix AD60VT and AD120VT give to guitarists what they've always wanted in a modeling amp—the authentic feel and genuine sound of the world's most sought after tube amplifiers! This, plus a multitude of great sounding effects, make Valvetronix the only choice for guitarists who play for real.



AD60VT

For more info go to [www.voxamps.co.uk](http://www.voxamps.co.uk)

## EVERYTHING ELSE IS JUST MAKE-BELIEVE



© 2004 Vox Amplifiers Ltd. New York, NY 10018. For more information, call 1-800-368-1368 or visit [www.voxamps.co.uk](http://www.voxamps.co.uk)



# THE QUINTESSENTIAL GUITAR CHORD LIBRARY IN THE PALM OF YOUR HAND

**Key or Root**—Displays the key or root for the chord selected

**Fret Position**—The Roman numeral indicates the fret position for the displayed chord.

**Chord Variant**—Displays the variant on the key and type selected

**Righty or Lefty**—Has the option to display all chords for either right- or left-handed musicians

**Chord Type**—Displays one of the four main chord types or groups selected (Major - Minor - Dominant 7th - Diminished)

**Arrows**—Right and left arrow keys to page through the various selections for that particular zone.

The **Chordmaster**® is a hand-held chord dictionary that holds over 4,000 guitar chords, chord types, and chord variants in its memory. A small touch-screen LCD helps you easily navigate through the entire chord library, and the **Chordmaster's**

convenient size fits easily into your guitar case. Whether you're a beginner or an advanced musician, the **Chordmaster**® is a compact, simple-to-use chord computer that offers more depth than any other product on the planet.

PLANET WAVES®

by D'Addario

J. D'Addario & Company, Inc. • PO Box 290, Farmingdale, New York 11735  
[www.planet-waves.com](http://www.planet-waves.com)



# Garbage

## Duke Erikson and Steve Marker Cut the Crap



By Michael Molenda

**G**arbage's cut-and-paste production strategy has won the band critical raves, hit records, and the admiration of the digital workstation community. But the brilliant montages of samples, loops, and live performances haven't done much for the riff reputations of guitarists Duke Erikson and Steve Marker. Often dismissed as poster boys for Pro Tools trickery, Erikson and Marker—along with bandmates Butch Vig and Shirley Manson—have definitely exploited digital-edit-

ing tools to expand the concepts and methodology of songcraft. But, as the recent *Beautiful Garbage* (Interscope) proves, there's also a ton of guitar technique and passionate improvisation that goes into the making of a Garbage album.

"We spent more time on this record learning to leave things alone, rather than constantly layering and editing parts," says Erikson. "We were slapping each other's hands to keep us from going over and over something to nail the performance

better. Many of the guitar parts you hear on *Beautiful Garbage* are first takes."

"We're a lot more spontaneous than some people give us credit for," adds Marker. "This record is more the sound of a band playing together in the studio than the overdub-and-editing gimmickry we used in the past. Still, five hours of aimless jamming might produce only ten seconds of something that turns into a song. *That's* when you're grateful everything you play is going into the computer. It

would be murder trying to remember and reproduce the good bits. It's exciting to just *play* and see where you go."

The story behind the nylon-string arpeggio that pops in and out of the intro to "Androgyny" is a prime example of how blind inspiration and digital editing collaborate in the Garbage studio. "That was one of those things that happened in ten seconds," explains Marker. "Butch had been trying for days—without success—to work a classical guitar part into 'Untouchable.'



your hands create the art

your AKG wireless mic is the glue that keeps it all together



WMS 40  
WIRELESS SYSTEM



A Harman International Company

914 Airpark Center Dr. • Nashville, TN 37217 • Phone: 615-620-3800  
Fax: 615-620-3875 • email: [akgusa@harman.com](mailto:akgusa@harman.com) • [akgusa.com](http://akgusa.com)

RAISE THE LEVEL™

## Garbage

When we started tracking 'Androgyny,' the song had this incredibly sparse drum-machine pattern, and, for some reason, Butch decided to try his classical part on *that* song. Although his performance sounded a little crude, it had a marvelous character that would be lost if Duke or I tried to perfect it. So we left it, fixed a couple of things in Pro Tools, and added the synth melody."

Forging sounds was also a relatively organic process—although both guitarists admit that the initial ideas for a song might be subjected to six months of fine tuning. Marker played a Fender Stratocaster, a Fender Sub-Sonic, and a Guild Bluesbird. Erikson relied on a Fender Stratocaster and a Jaguar, a Guild Starfire, and a Gibson ES-335 and Les Paul Junior. The guitarists plugged into their usual complement of

## The Making of "So Like a Rose"

"Some of the songs on *Beautiful Garbage* went down real quickly," says Marker. "On 'So Like a Rose,' for example, Shirley [Manson, vocalist] was fooling around with some chords, and Duke said, 'That's cool—let me play along with that.' We turned on the recorder, and what you hear on the record is her making up the words as she went along. We never went back and fixed any of it."

"Shirley was in the lounge, strumming her guitar," elaborates Erikson, "and when you ask what she's doing, she usually says, 'Oh, nothing.' But I liked what I heard, so I pushed her a little bit, and she showed me the chords. We went right in and played it—one take on the vocal, one take on the rhythm guitar. Later on, we added the bizarre harmony guitar solos. We're pretty old school when it comes to writing songs. We have this amazing computer, but we often sit down with an acoustic guitar and bash out basic arrangements."

—MM

## MusicPlayer's Expert Forums Join the Party.

(Already in progress.)



Register at [MusicPlayer.com](http://MusicPlayer.com) and come hang out, shoot the breeze, and hoist a virtual beverage with ...

**Lisa Sharken, Craig Anderton, Roger Nichols,  
George Massenburg, Ed Cherney, and David Frangioni**

... and partygoers by the thousands.

Make new friends with pro-oriented folks like yourself. You may even fall in love ... even if it's only with a reverse-wound/reverse-polarity Strat.

**MUSICPLAYER.COM**  
THE MUSIC PLAYER NETWORK  
GUITAR PLAYER • KEYBOARD • DJ • MUSIC PLAYER • MUSIC  
MC • RUMBLE • EXTREME GROOVE • MUSIC GEAR ONLINE

## Power Tools.



Need Powerful Audio?  
Get It here.

Powered Mixers, Power Amps From 90 - 3400 Watts!



STK Pro Audio Gear Offers The Clean, Reliable Audio  
You're Looking For.

Plug It In And Go - It's Always Ready When You Are.  
We Think You'll Like That.



**REDWOOD**  
MUSIC CORP  
Sandy UT 84090

At Your Dealer Or Call 801-947-5750  
For A Dealer Near You  
[www.redwoodmusic.com](http://www.redwoodmusic.com)





## Young Lust: The Aerosmith Anthology

features memorable hits like "Janie's Got A Gun," "Dude Looks Like A Lady," "Angel," "Love In An Elevator," "Cryin'," "Amazing" and the ground-breaking and genre-bending hit "Walk This Way." Rounding out *Young Lust* are live takes on old favorites like "Dream On" and "Sweet Emotion."

- 34 tracks on 2 CDs - Over 2 1/2 hours of Aerosmith classics.
- First ever double anthology of the band's Golden years (1985-1994, 1998).
- Includes all their biggest '80s hits, album classics, rarities, B-sides and live tracks.
- Featured rare band photos.

A UNIVERSAL MUSIC COMPANY

## Garbage



RON AKIYAMA

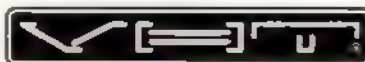
## Breathe life back into your sound.

The new VHT Valvulator I dramatically reduces noise, restores punch and clarity to your tone, and drives your signal cleanly through stompboxes and rack-mounted effects.

Utilizing innovative 12AX7 tube design, it's like plugging into the front end of a great tube amp — before you ever hit a pedal. In addition, four regulated DC outputs power up to eight of your favorite pedals.

The Valvulator I has received terrific reviews, with *Guitar Player* christening it a "magic box."

Visit your nearest VHT dealer for an in-store demo and breathe life back into your sound. For dealer locations and more information, visit us on the Web



[www.vhtamp.com](http://www.vhtamp.com)

©2001 VHT Amplification Inc. All rights reserved. "VHT," the "VHT" logo and "Valvulator" are trademarks of VHT Amplification Inc.

Matchless heads and 2x12 cabs, and vintage Fender Bassman and Twin Reverb amps, but much of *Beautiful Garbage* was cut using a Line 6 Pod and a T.C. Electronic G-Force. "We actually used the Pod for a lot of effects, as well," says Marker. "We'd set up all these elaborate vintage-pedal loops, and then end up saying, 'You know, that chorus on the Pod sounds just fine.'"

"We were thrilled with the Pod," agrees Erikson. "But layering Pod tones over Pod tones produced a sameness to the guitar sounds that started to get annoying. So we went back to amps for overdubs."

As true technocrats, the Garbage men concede that today's high-quality gear makes it possible for anyone to sound good. As sonic imprints become less effective as listener-seduction devices, how will modern guitarists develop distinctive styles?

"You have to think in terms of music—not parts," counsels Erikson. "You need to have a compelling *musical* idea before you translate something into a sound or a riff."

"If you're in the studio for ten hours, and you spend nine hours worrying about your sound, you'll be so bored by the end of it, that you're probably not going to play very inspired," adds Marker. "I think it's smarter to just go for it. You can spend forever polishing your performance in a workstation, but it's always better if the original kernel was fresh. It all gets down to being able to portray something that's honest. Today's guitarists seem too concerned with filling a stylistic niche. But the *real* interesting and subversive records are always made by people who are trying to sound different."

# THE WORLD'S THIRD MULTI-MODELING PROCESSOR.



Inspired by a heritage of

innovations, Digitech achieves yet

another first with the Genesis3—

the world's first Multi-

Modeling processor for

the studio.

Powered by two

AudioDNA chips, the

Genesis3 allows you to

create an endless array

of original tones by simply

warping your favorite amps and cabinets.

You have to experience it to believe it.

The Genesis3 features knob-based editing, full MIDI capabilities, 48

24-bit CD quality audio.

The Warp Knob will do for you what



If it doesn't have a  
Multi-Modeling.

**Digitech**  
The Power to Create

Digitech • 8760 South Sandy Parkway • Sandy, Utah 84070 • 801-350-0800





## WHEN THE OLD GUYS GO ON AND ON ABOUT TONE, THIS IS WHAT THEY'RE TALKING ABOUT.

The Super Goldtone Series of amps combine the purest class A, all-tube tone with faultless modern construction. Built for versatility, the Super Goldtones deliver full clean tones, rich overdrive, and singing leads. Try the Gibson Super Goldtones at your nearest Gibson Dealer. Visit our website at [www.gibson.com](http://www.gibson.com) or call us at 1-800-4-GIBSON for more information. Watch for the Gibson Amplifier Road Show coming soon to a city near you.

**Gibson**  
SUPER GOLDTONE

[www.gibson.com](http://www.gibson.com) • 1-800-4-GIBSON

# Judas Priest

## Hell Bent Forever



"An interesting guitar sound can inspire you, and also provide the basis for an entire song," says Tipton (right, Downing is left).

By Lisa Sharken

**I** think today's metal is exciting and refreshing," asserts Judas Priest's Glenn Tipton, one of the pioneers of the genre. "Although the backbone of metal must remain the same, the music needs new elements to grow. If it wasn't for the younger bands, we'd all still be singing about dungeons and dragons!"

"Many bands that emerged around the same time as Priest—such as AC/DC and Status Quo—have been very successful by staying the same," adds K.K. Downing, who joins Tipton in one of the most influential guitar tag teams in metal history. "But Priest always takes risks, and we like to break new ground. In 1986, for example, we used guitar synths on

the *Turbo* album—which, at the time, was embracing state-of-the-art technology."

For *Demolition* (Atlantic), the British band's 14th studio album (and second with frontman Tim "Ripper" Owens), Tipton took on the role of producer. "I attempted to recapture classic Priest moments, but forge ahead with modern guitar sounds," he ex-

plains. "One thing we did was to tune down a whole step to get a deeper, more brutal tone."

"In the early '70s, it was harder to get cool sounds because we didn't have much gear to work with," says Downing. "All I had back then was a wah pedal and an old Rangemaster Treble Booster—like Rory Gallagher. I

*Continued on page 48*



# The only 4-bus mixer with dual effects & 4 monitor sends



**C3244**  
**\$1399**

**CONCERT 44 SERIES** Never before have so many features been packed into such a rugged, easy to use, American made mixer. The best feature of the Concert 44 Series mixers is the sound. Sound that is pure and quiet enough for your digital recording studio! State-of-the-art low impedance, low noise balanced preamps are featured on every channel. The near theoretical limit on THD distortion is below .01% to guard the purity of your sound.

**TRUE 4-BUS DESIGN** The Concert 44 Series offers increased mixing flexibility over standard stereo consoles by letting you assign channels to one of the 4 BUS GROUPS or L/R. This allows you to mix the entire drum or choir section into one of the 4 sub group faders as a sub master.

**TWO EFFECT SENDS / TWO 24-BIT EFFECT PROCESSORS** Two built-in 24-Bit processors, each offering 256 stereo effects, is a first in a 4-bus mixing console. Each processor offers lush REVERBS, rich CHORUSES, slick textured FLANGING and pristine ECHOS. Everything is adjustable back into the monitor systems so each performer can hear exactly what the audience is hearing.

**FOUR MONITOR SENDS** Every channel can access any of the 4 MONITOR mixes while still having access to EFFECTS. The MONITOR 4-ALTERNATE also sends to the EFF2 for two simultaneous effects per channel.

**TWO 9 BAND EQUALIZERS** Precision equalizers provide precise 1 octave adjustments to tune in your overall sound and control feedback. Two independent 9 BANDS offer total flexibility for use with the monitors or L/R mains.

**3 BAND EQ/MID SWEEP** The superb EQ system gives extended tone shaping. The LOW builds bass starting at 20 Hz through 80 Hz. The MID FREQ range is 100 Hz to 5kHz for guitar and vocals. The 11 5k Hz Hi treble adds sparkle to your top-end without adding harshness. The LO CUT switch eliminates stage rumble that would normally rob power from your woofers.

**SWITCHING POWER SUPPLY** Our exclusive 125k Hz switching power supply eliminates transformer noise. Like a laptop computer, go anywhere in the world and not worry about power because you can run on any voltage from 90 to 250VAC.

**CHANNEL FEATURES:** Balanced XLR, LINE & INSERT (DIRECT) connectors, L/R PAN, L/R, SUB 1-4 ASSIGN switches, PFL (hear your channel) & MUTE switches, PEAK & SIGNAL led's, input GAIN control, 60mm FADERS and PHANTOM power. **MASTER FEATURES:** 4 SUB GROUP plus L/R faders, L/R & PFL assign switches, MONO control/output, stereo HEAD PHONES tracks the L/R METER switches, 2 EFFECT SENDS, 4 RETURNS, RCA TAPE IN/OUT jacks. Effects 1-2 FOOT SWITCH jack. All 1/4" & XLR outputs are BALANCED.

**ENGINEERED TO LAST** At the heart of these USA made mixers are sealed controls and switches to guard against the outside elements. Heavy-duty jacks provide a positive connection to your cables. Fire retardant FR-4 military spec circuit cards feature double-sided copper to eliminate RF interference. These mixers are built to strict standards ensuring professional sound every time. Order one today on our money back guarantee and make a world of difference in your sound!

To order or for specs, visit [carvin.com/C44](http://carvin.com/C44)  
**800.854.2235**  
WORLD'S #1 FACTORY DIRECT MUSIC STORE  
Enter carvin.com's weekly FREE GEAR giveaway!

# Junior Brown

The Guit-Steel Man Cuts Loose on *Mixed Bag*



"Any guitarist who was alive in the '60s will acknowledge that Hendrix turned the whole world around," says Brown. "But when I heard [steel guitarist] Lloyd Green's playing on Charlie Pride's 'Just Between You and Me,' it knocked me down just as hard as when I heard 'Purple Haze' years later."

By Shawn Hammond

**W**ith a style influenced by Jimi Hendrix, Django Reinhardt, and lap steelist Lloyd Green—and a lyrical wit that alternates between hilarity and seriousness—Junior Brown is one of the few artists who can

draw in country-music haters while earning the respect of ten-gallon-hat-wearing traditionalists.

"What Lloyd, Jimi, and Django taught me was that there shouldn't be any fences," says Brown. "You should just play whatever you feel—within the

confines of the tune, of course. You can't let it out too far, or you'll have chaos. But you can organize that chaos, and make sense out of it. That's what I've always tried to do."

With his latest release, *Mixed Bag* [Curb], Brown con-

tinues to graze in pastures that are miles apart. Tongue-in-cheek tales about gut-busting meals cooked up by the woman of his dreams ("Catfish and Collard Greens") and a love affair with a sexy Russian spy named Beatrice Knockemoff III ("Cagey



## ROGER MAYER ANALOG EFFECTS



## Junior Brown

Bea") are embellished with fuzz-ridden guitar licks and wailing steel lines. Brown also does a sweet trombone impression on a triple-neck Bigsby lap steel for "Riverboat Shuffle"—a Dixieland number.

"I've always wanted to fit into a Dixieland band without being a horn player," he says. "So for that song, I played through an early-'70s Princeton Reverb instead of the silverface Fender Twin Reverbs I used for the rest of the album. With its low wattage, I knew the Princeton would distort easily and let me really push the speaker so that it sounded like air blowing. The other trick was getting a dry tone that retained the resonance of a horn. At first, I tried playing the song without reverb, but I found that I had to use a tiny bit to get that resonance. If you use too much reverb, though, it just sounds like guitar. When I finally mimicked that horn sound, I just tried to slide between notes the way a trombone player would."

With his famous Guit-Steel "Old Yeller" now on display at Nashville's Country Music Hall of Fame, Brown has been relying on his second Guit-Steel, Big Red. Brown modified Big Red by replacing the guitar side's middle pickup—a Sho-Bud 8-string lap steel unit—with a Fender Mustang single-coil. (The neck pickup is also



"I've always shied away from clichés, like 'I love you, I need you, I want you—let's ride around in my pickup truck,'" says Brown. "I've tried to come up with songs that were clever without being comedic."

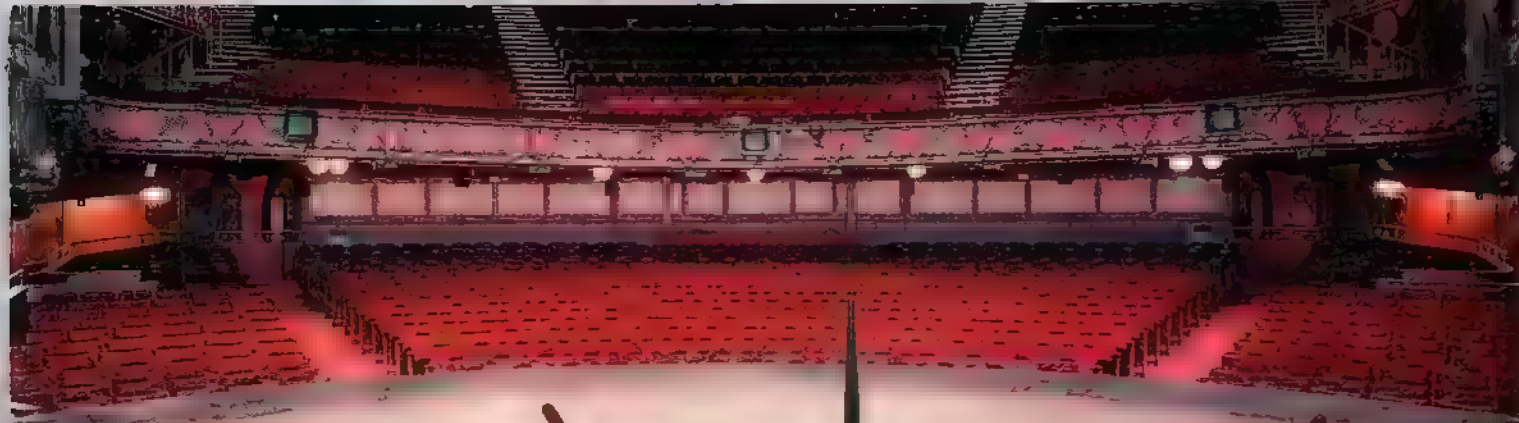
# Classic style, Vintage Sound



[www.warriorinstruments.com](http://www.warriorinstruments.com)

706.891.3009

atlanta • cincinnati • new york • memphis • dallas



All the  
stage is  
a world.

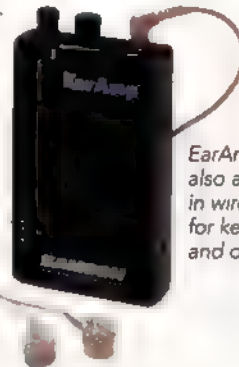
Introducing UHF EarAmp: The wireless stage monitoring system that gives performers the ability to create their own personalized stereo mix while on stage. With features to set levels, fine-tune EQ, even blend in a separate source.

EarAmp is the only diversity wireless monitoring system on the planet. State-of-the-art UHF, PLL synthesized technology delivers low noise, stable performance and extraordinary range.

Instantaneous channel selection at the touch of a button. Unparalleled frequency agility allows each user to instantly select from over 128 channels, for flexibility with unquestioned performance — even in the most RF-hostile environments.

UHF EarAmp, only from Samson. It gives power to performers and brings a new realm of sound to the stage

**EarAmp™**



EarAmp is  
also available  
in wired version  
for keyboardists  
and drummers.

**SAMSON**  
The Wireless Future

For more information write to Samson Technologies Corp., P.O. Box 9031, Syosset, NY 11791, call 516-364-2244, email [info@samsontech.com](mailto:info@samsontech.com) or visit [www.samsontech.com](http://www.samsontech.com). © 2001 Samson



## The Case Specialists



**FOOT PEDAL CASE**  
Small 23x13x4 1/2" - \$119  
Large 30x15x4 1/2" - \$149

**GUITAR CASE**  
**BLOWOUT!**  
\$99 strat, acoustic,  
and bass



**SHOCK RACKS**  
3/8" Ply, 2" Foam  
10SP \$399  
16SP \$449  
21SP \$499

**Cases also Available for Drums,  
Amps, Mixers, Rack Mount  
Equipment, Keyboards, etc...**

**Call for pricing on standard or  
custom designed cases!**

**www.discount-distributors.com**  
800-346-4638 (in NY) 631-563-8326

## Junior Brown

from a Mustang, and the bridge pickup is from a Fender Jaguar.) On the steel side, Big Red used to have a Fender Stringmaster pickup and a '59 Sho-Bud, but Brown recently removed the Stringmaster unit, leaving just its cover to hide the pickup cavity. Brown also played a Dobro on *Mixed Bag*—most prominently on "Our First Bluebonnet Spring" (which he co-wrote with Lloyd Green), "Running with the Wind," and "Grow Up America."

Although Brown misses Old Yeller, he has some backup instruments in the works, and he's pushing the limits of luthery once again. "I'm having my good friends Dave Petersen and Paul Warnick build me two new Guit-Steels," he explains. "One is going to be made of bird's-eye maple, and it will look a lot like an old Bigsby lap steel. The second one is really going to loosen the bounds of what steel guitar is all about, though. It's a *pedal* Guit-Steel that I'll be able to play standing up. The guitar side will be similar to my other guitars, but the steel side will use three floor pedals—maybe more—as well as hip levers and palm pedals. It's going to be huge, and the whole thing will have to sit on a platform for stability. Maybe within the next 50 years, we'll figure out how to eliminate all that weight so I can strap it on!"

## Judas Priest

*Continued from page 43*

plugged the Rangemaster into the bass channel of a Marshall, turned the amp all the way up, and that was the early Judas Priest sound. But with all the processors available today, it's easy to rip through presets and find cool tones, or use the numerous parameter controls to bring the sounds you hear in your head to life."

On *Demolition*, Tipton and Downing relied heavily on their custom Hamers, Rocktron Piranha preamps, Marshall 9100 power amps, and Marshall 4x12 cabs. To keep the tracks raw, a single Shure SM57 was placed slightly off-center from one of the speakers, and a touch of compression was added via outboard gear. To diversify the lead tones, Downing brought in a custom ESP V, Washburn and ESP acoustic/electrics, and Digitech RP2000 and Whammy pedals. Tipton concocted new tones with a Fender Strat and a Tele, two custom plexiglass guitars, and a Gibson Les Paul, Explorer, and SG, and plugged into a Dunlop Uni-Vibe, various wah pedals and distortion boxes, a T.C. Electronic FireworX processor, and a Crate amp. "I'm like a mad professor in the studio," he says. "Anything goes—just as long as we can reproduce the sound onstage."

*Everyone is Afraid of the Dark*

*Come see what they're afraid of*

**WWW.ROCKMACEGUITARS.COM**

**True Vector Controlled Geometry**

**Hand Made in The USA**

405 Main St. Suite 212  
Marion, NC 28752  
(828) 652-8296

Guitars and Basses  
Custom built  
To Your Specifications

*The Original*

# HOT ROD STRAP™

*Before you take a ride  
Buckle up!*

**www.hotrodstraps.com**

Available in colors: black, midnight blue, silver powder blue (pictured) fully adjustable strap.  
COST \$59.95 plus \$9.95 shipping & handling

**TO ORDER YOUR HOT ROD GUITAR STRAP: Fill out coupon**

Name \_\_\_\_\_ Street \_\_\_\_\_ Apt \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Country \_\_\_\_\_ Daytime phone: \_\_\_\_\_

MAIL COUPON AND CHECK OR MONEY ORDER PAYABLE TO  
Pete's Hobby Products • 900 Division Street • Nashville, TN 37203  
OR CALL 1-800-475-7255 • OR VISIT OUR WEBSITE  
Please allow 4-6 weeks for delivery

# WE PUT THE "MULTI" IN MULTI-MODELING.

Who would have guessed that a "Warp" knob would change

the way we think about guitar modeling?

Well, we did. And now we're introducing

introduced GENETX™ and a whole new

category of creative expression known as

Multi-Modeling.

So, what is Multi-Modeling?

Multi-Modeling starts with the

world's best modeling and takes

it to the next level. GENETX

allows you to create an infinite

array of tones by simply

warping your favorite amps and

cabinets together. It's marrying

a bright plen-head with a gutsy,

full-bodied bass amp to create

an expansive tone with a tight low

end. (Inbelievable? With GENETX,

it's reality.

But creating new sounds is only part

of the GENETX™ experience.

GENETX™ gives you total control over the sounds you create. Regardless of whether you want to finesse your tone, or expand your cabinet to the size of a

warehouse, GENETX™ gives you the power to create

any sound you can imagine. And it does so

in 24-bit CD quality audio.

Best of all, you can listen to GENETX™ on our website at [www.digitech.com/gp](http://www.digitech.com/gp), and register to win cool stuff. So if you're out to create truly original tones, check out GENETX™ today and see what a

"Warp" knob will do for your tone.

**DigiTech**  
The Power to Create

GENETX™ is a registered trademark of DigiTech. © 2002 DigiTech. All rights reserved.



SA-6 TAG TNC™

Laurence's pickup

Laurence Juber  
[FINGERSTYLE ACOUSTIC SOLOIST]

# This is Seymour Duncan



**Seymour  
Duncan®**

For a free brochure, contact Seymour Duncan, 5427 Hollister Avenue, Santa Barbara, California 931-2445, 805.964.9010 [www.seymourduncan.com](http://www.seymourduncan.com)  
Or, mail us your name and address (USA only) with a \$5 check or money order to receive a full catalog package and tone chart. ©2001

Photos: Marty Tamme

# Dope

## Acey Slade and Virus Start at the Bottom



By Matt Blackett

**F**or a band that has only been around for a couple of years, Dope has been through more than its share of changes. First, the original guitarist quit to join Static-X, so bassist Acey Slade took his place on guitar. Then Virus—Slade's replacement on bass—also moved over to guitar. But through all the shakeups, the Dopesters didn't miss a beat. "We're like cockroaches," says

Slade. "We can survive anything."

While all this was going on, frontman Edsel Dope totally changed the way the band made records. The result? A vibier, more cohesive sound that stays true to Dope's glam-metal roots, but offers greater dynamics, hooks, and melodies. Unlike the band's 1999 debut, where Edsel played all the instruments, the band's current release, *Life* (Epic), is a much more collaborative ef-

fort, with both Slade and Virus contributing to the heavy factor.

"The tone I've always gone for," says Slade, "is a cross between Slash and Dimebag Darrell. That might seem like a contradiction, but when I plug my Les Paul—which has Seymour Duncan Alnico IIs in it—into a Diezel amp, I get that tone." Slade also has a Mesa/Boogie Triple Rectifier in his rig.

To complement Slade's tone,

Virus runs his Epiphone Flying V into a Marshall TSL 100. "We try to get this really *wide* sound together," he says. "I use EMG 81s in my guitars, and I get this really precise, tight sound that meshes great with Acey's tone."

The typical guitar recipe for *Life* was mixing two tracks of Virus on one side, and two tracks of Slade on the other—with each song given a unique flavor by virtue of an alternate tuning



# WWW. WARMOTH.COM

Your Source for  
Top Quality  
Custom  
Replacement  
Necks, Bodies,  
Pickguards,  
Hardware  
and more!

Hundreds of  
Options Available!

Your Choice  
of Exotic Woods!

Finished or Raw  
We Have it All...



**Warmoth**  
Guitar Products, Inc.

**253-845-0403**

Serving You Since 1980

## Dope

"Every tuning we use is a dropped tuning," says Slade. "We've come to the conclusion that nothing sounds cooler than a big, fat, open power chord—especially when it's down in dropped-A [A, E, A, D, F#, B, low to high]."

"We like dropped tunings, but we wanted to avoid that 'new-metal' sound," adds Virus. "So, on the dropped-A songs—such as 'Stop' and 'March of Hope'—my guitar is tuned standard, except for the lowest string, where I use a bass string and tune it to low A. That way, my two bottom strings are in octaves, which gives me a really heavy sound that's still clear, and my overtones don't clash with what Acey is doing."

Being cognizant of low frequencies is nothing new for Slade and Virus, given their former

roles in Dope. "Playing bass in this band definitely helped my guitar playing," says Slade. "I took the bass very seriously, because I didn't want to play like a guitarist who switched to bass. I took lessons, worked with a metronome, and checked out every bassist in the bands we toured with. But right when I felt like I was finally getting it down, Edsel asked me to switch to guitar! I know I've still have a long way to go as a guitarist, but playing bass improved my timing a lot."

For Virus, the bass gig was the foot in the door he needed to join one of his favorite bands. "I would go see Dope all the time," he says. "I loved the music, the energy, and the work ethic. When I found out they were looking for a bass player, I auditioned. I jumped at the chance to move over to guitar, but I would play *anything* to be a part of this band."

## Dope Lord

**A**s singer, frontman, co-producer, songwriter, and chief dopehead, Edsel Dope is the architect of Dope's sound. Here he talks about tracking *Life*, and what sets his band apart from the metal multitudes.

—MB

*Within the first three songs on your latest record you have three different keys and three different grooves. How conscious are you of mixing those things up, and why don't more metal bands do that?*

I'm very conscious of it. I set out to make a very broad record, and I worked like a lunatic to achieve that. I think part of what differentiates Dope is our influences. A lot of heavy bands on the scene listen to the same music, and they only listen to recent bands. We grew up on older stuff like Mötley Crüe, Guns 'N' Roses, and Kiss.

*How much guitar are you playing these days?*

Quite a bit. I don't play guitar live anymore, but I write on guitar, and I played a fair amount on the record. For instance, "Take Your Best Shot" was 90 percent me, but, in general, whoever had the best handle on a given part played it. There's no territorial attitude at all.

*How do you like to track guitars?*

I run signals through Neve mic preamps to get a real fat sound. With those pres and a Pro Tools rig, I never look at anything like it's a demo—the quality is always good enough to be used on the record.

*How would you describe the difference between *Life* and your first record?*

The first record was more of a one-man-band thing where I programmed the drums, played all the instrumental parts, and then added real drums to the tracks. But after being on the road, I realized that was a pretty stale approach. So this time, we rehearsed a bunch, and recorded as a band. The vibe was amazingly good—I thank my lucky stars that I get to work with these guys.



# BR-532

Digital recording has just hit the road. Record your music anywhere, anytime, with the most powerful and affordable portable digital recording studio in history. The BR-532 has everything you'll need to turn your inspirations into digital reality, from COSM-modeled guitar amps to real stereo drum sounds to effects.

If inspiration ran on a schedule that would be one thing, but it doesn't, so you better get a BR-532.

- Digital Recording
- Completely Portable
- Easy to Use
- Onboard Drum Sounds
- COSM Amp Modeling
- Built-in Effects
- Removable Media



[www.BossUS.com](http://www.BossUS.com)



## WHAT'S IT TAKE TO POWER THE MOST PORTABLE DIGITAL RECORDING STUDIO EVER?


JUST THESE



For more information: (323) 890-3700, Doc/F10548. Call (800) 306-7575 to order the BR-532 Demo Video for just \$5.







© 2001 Gibson Guitar Corp.

When it's in your hands,  
time falls away.  
That's the way it is with a Gibson.  
Each one handmade in Montana  
(the perfect altitude for guitar making  
and head clearing).  
Pick one up & connect to what's inside.  
1-800-4GIBSON [www.gibson.com](http://www.gibson.com)

A close-up, artistic photograph of a person's hands playing a Gibson Pure acoustic guitar. The guitar has a light-colored body and a dark fretboard. The person is wearing a light-colored shirt and a dark wristband. The background is dark and out of focus. The Gibson logo and the word 'PURE' are visible in the top right corner.

Gibson  
PURE

5 MINUTES = 3 HOURS.



# Vetta

**A NEW CONCEPT IN GUITAR AMPLIFICATION**



100 Watt 2x12" Combo  
shown with optional FBX  
Foot Controller

**Vetta breaks down the walls between the tone in your head,  
your tone in the studio, and your tone on stage.**

- **Unprecedented Amp Tone**  
Modeling detail and responsiveness like you've never felt before, from any other amp.
- **Two Independent Amps At Once**  
From input to speaker, two complete amps can be combined—delivering a new generation of tonal possibilities.
- **Live Double Tracking**  
Nothing's fatter than double tracking in the studio, and Vetta gives it to you live.
- **The Complete Guitar Rig**  
Each channel is a complete rig, with your choice of amp models (any two at once) stompboxes (any three at once) and studio quality post-amp processing like reverb, compression, pitch shift, and EQ—all at once.

Info Deep Dive at: [www.Line6.com](http://www.Line6.com)

**LINE 6**  
A DERANGED RANGE OF TONE. 

# Pickups

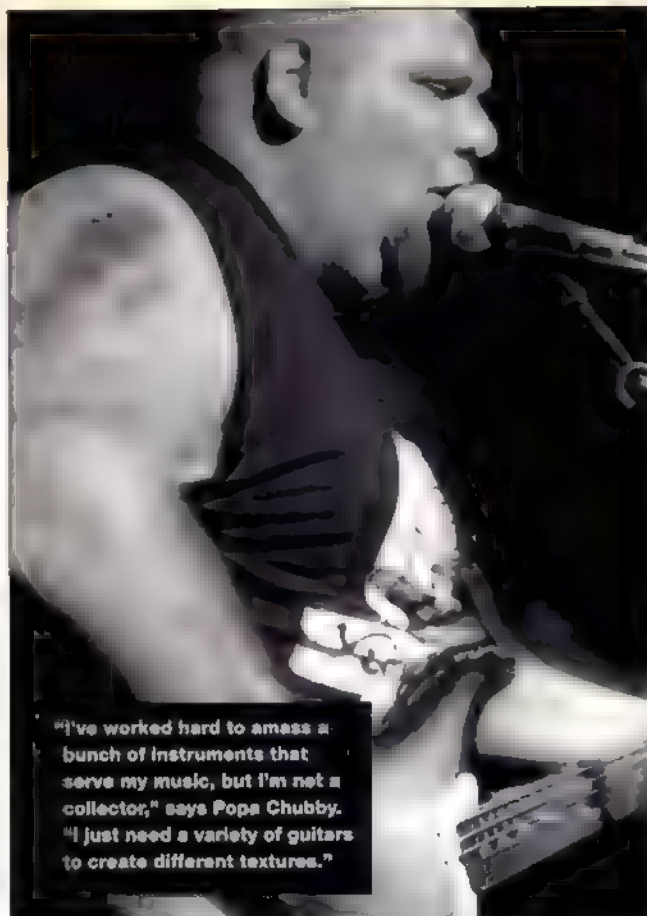
## Popa Chubby

**C**an blues evolve from the 12-bar footings that were laid down decades ago in the Mississippi delta? "Absolutely," says renaissance bluesman Popa Chubby (a.k.a. Ted Horowitz). "The roots of blues will always be with the black Americans who made it happen, but the *spirit* of the music is moving forward, and that's what this record is all about."

Chubby's new record, *How'd a White Boy Get the Blues?* (Blind Pig), would certainly challenge any blues purist with its head-turning blend of rootsy guitar, looped rhythms, and rap. To create the album's evocative melodic and rhythmic textures, Chubby often employed studio techniques that strayed from the traditional, lay-it-down-live blues approach. "I looped a drum groove for 'Black Hearted Woman,' and then played the melody using a Danelectro Bar-

itone and a thing called a Baby Sitar," he says. "I used a Dobro for the fills, and played the slide solo on the Sitar. For the swampy sounding beginning of 'Daddy Played the Guitar & Mama was a Disco Queen,' I combined an old '59 Martin 00-15—which is a parlor-sized, all-mahogany guitar—with a Dobro. The slide part is a combination of a Dobro and a short-scale Gibson ES-120T. The Dobro part is in the background, but it adds a sibilant texture that's really cool. I recorded it with a mic that was in another room, and facing the back of an amp. It was kind of an accident, but it gave the Dobro this great out-of-phase sound."

Chubby favors heavy, hand-blown Nunwell glass slides, and his studio amps include a Fender Vibro-King, a '69 Fender Deluxe Reverb, a '50s Fender Vibrolux, and a 15-watt Blue Nile combo. He primarily used a '66



Strat on the album sessions.

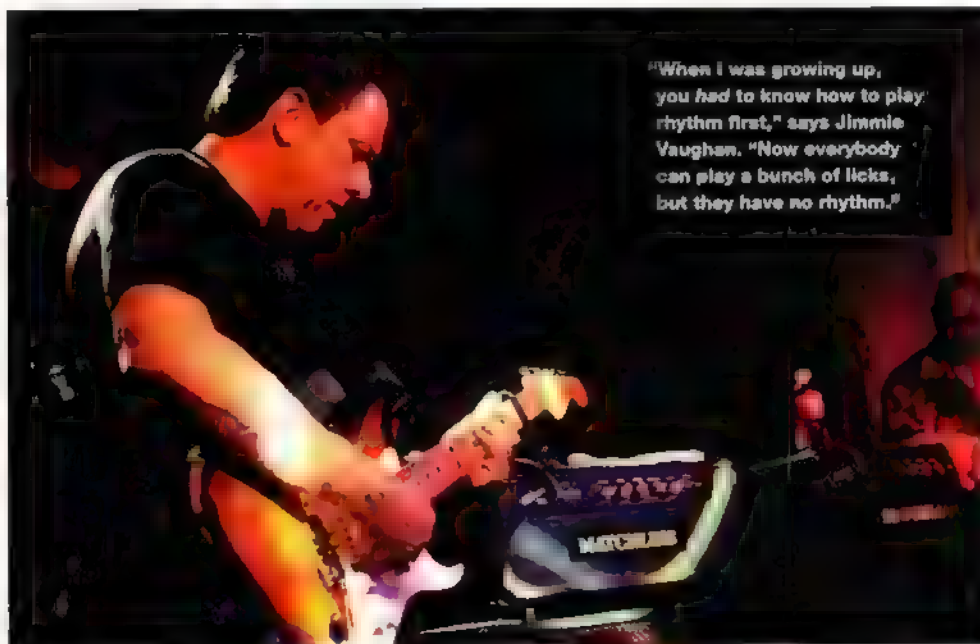
Chubby's road to sonic salvation has been a diverse one. In the '70s, he toured with punk-rock pioneer Richard Hell. In the '80s, he performed solo, and

also backed singer-songwriter Pierce Turner. And when Chubby's own group became the house band at New York's Manny's Car Wash in the '90s, the guitarist had the opportunity to back a variety of artists. The combined experiences helped shape his vision of what he now calls "New York City Blues."

"New York is a melting pot of social and musical cultures, and NYCB is an amalgam of all those styles," explains Chubby. "It's catching on, too. When 'Sweet Goddess of Love and Beer' [from his 1994 debut, *Booty and the Beast*] became a hit, I went to Europe to tour and produce. And guess what? Now New York City Blues is a well-known genre over there." —ART THOMPSON

## Jimmie Vaughan

**"M**usic sounds better to me when it's relaxed," says Jimmie Vaughan. "Maybe I'm just getting old,





## Pickups

but so much music these days is so intense and dramatic. When I hear some of my favorite musicians play—like Gene Ammons or Thelonius Monk—it's never strained. It doesn't sound like they're having a heart attack. That's the way I'd like to be when I grow up."

Don't worry, blues fans. It's not as if Vaughan's music is spiraling into new-age territory. The 50-year old Texan's new record, *Do You Get the Blues?* [Artemis], is packed with his signature funky lead lines and soulful singing—as well as a cool, '60s jazz/soul vibe.

The track that best illustrates the latter combination is "Planet Bongo," with its swing

groove and beatnik-approved flute lines. "On that tune, I was hearing a flute part, but I knew I'd catch a lot of hell from the so-called 'blues guys,'" says Vaughan. "When we were in Memphis recording the album, I heard Herman Green—who was in B.B. King's band in 1948—was in town, and he's an amazing tenor sax and flute player. So I asked him to come down and play on a couple of tunes. Still, everyone said, 'You can't have a flute on there.' I said, 'Can too!'"

Although he has shared co-production credits on his two previous solo records, *Do You Get the Blues?* marks Vaughan's emergence as sole producer. He took his band in the studio, tracked live to tape, bounced the tunes to Pro Tools, and then took the tracks home to over-

dub various guitar and vocal parts. "I tracked about half the guitar parts at home," says Vaughan. "I just set up a couple of mics on either a Matchless Clubman, a Fender Bassman reissue, or a little Silvertone combo. I used my signature series Fender Strat on everything except 'Let Me In,' where I played a '52 Gibson ES-350. For acoustic parts, I used my old Regal Bobcat."

While assuming the sole producer role may seem like a natural progression, Vaughan had one reason in particular for taking over the reins. "A lot of producers think they're making a pop record," he explains. "They're so concerned with things like, 'We need a hook to get this song on the radio.' I mean, I like people to like my stuff, but I have to like it, too. By producing the album myself, the only guy I had to argue with was *me*." —DARRIN FOX

## Larry Carlton

### Deep Into It

The new album features Larry's world-renowned, poll-winning, hall of fame guitar excursions plus a few surprises, including unique covers of the Eagles' "I Can't Tell You Why," with the smooth R&B vocal group Shai, Steve Winwood's "Roll With It" and two versions of the Crusader's gem "Put It Where You Want It;" one short ready-for-radio version and the unexpurgated 10 minute plus jam.

Larry Carlton



If you have one or twenty-one Larry Carlton records – don't miss this one.

Warner Bros. JazzSpace [wbjazz.com](http://wbjazz.com)  
[www.mr335.com](http://www.mr335.com)



© 2001 Warner Bros. Records Inc. Warner Music Group. An AOL Time Warner Company

## Stone Gossard

"I wasn't precious about this record at all," says Pearl Jam guitarist Stone Gossard of his solo debut, *Bayleaf* [Epic]. "Even though it took four years to make, we never did more than a couple of takes on any given part."

Those parts add up to a quirky, dreamy, and varied album that plays more like a movie soundtrack than a major-label rock record. "I

# Elderly

INSTRUMENTS

New, used, and vintage guitars, amps, and more. Plus CD's, books, videos, and accessories.

Call today for your **FREE CATALOG**, or order online at [www.elderly.com](http://www.elderly.com)

1100 N. Washington  
PO Box 14210-GP  
Lansing, MI 48901 USA  
**(517) 372-7890**  
fax (517) 372-5155  
[www.elderly.com](http://www.elderly.com)



# AMERICAN SERIES STRATOCASTER

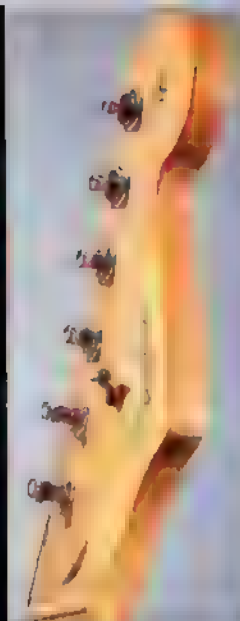
## BETTER SOUNDING,



The new neck shape with rolled edges is more comfortable, feels broken-in.



Custom staggered pickup magnets give you better string-to-string tone balance.



Staggered tuning machines provide more angle over the nut, better tuning, better tone.

## BETTER PLAYING



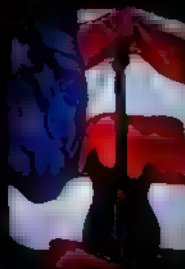
## GUITARS



In the new American Series Stratocaster, we have incorporated several simple player-centric refinements into the Strat's timeless design. From the rolled-edge neck to the custom staggered pickup pole pieces, the idea is that excellence lies in the details. Play a new American Series Strat and discover a better sounding, better playing guitar.

New point colors and parchment-colored plastic parts look cool.

Original contour body is made of solid, non-veneered alder or ash, providing more resonance, more tone.



IN STORES NOW

Fender  
[www.fender.com](http://www.fender.com)



**Handcrafted  
Beauty &  
Superior  
Sound.**

**CRAFTER**  
GUITARS



**HSS**

DIVISION OF ROHNER, INC.

For your nearest Crafter Dealer,  
visit [www.rohnerusa.com](http://www.rohnerusa.com)  
or call (804) 515-1900.

## Pickups

couldn't figure out *what* this album was supposed to be," Gossard admits, "so I just kept moving forward. I recorded the title track in 1997. I would stop working for a while, and then start back up when I could. It was totally different from making a Pearl Jam record, where you've got deadlines and a bunch of different songwriters."

It was Pearl Jam's studio process, however, that Gossard relied on to produce *Bayleaf*. "Watching how Ed [Pearl Jam vocalist Eddie Vedder] works in the studio really showed me how to get to the good stuff," he says. "He

has a real openness to mistakes, and he understands how random events can turn into magical presents. I learned to allow myself to screw up, and to be playful and childlike. I used to really agonize over parts, and the further away from that I've gotten, the better my music has become."

Although Gossard's guitar playing still contains the authority and power that fueled Pearl Jam's hits, *Bayleaf* is balanced by his fragile and somewhat urgent singing, bass playing, drumming, and keyboard work. Gossard didn't take on the multi-instrumentalist role to impose total creative control—the goal was

*Continued on page 67*



"When I come up with a cool part in the studio," says Stone Gossard, "I always think I'll rerecord it with a better tone. But I almost never do."

**ROCKTRON**  
TECHNOLOGY FOR GUITARISTS

**ghs**  
strings

# GETTIN' HEAVY WITH HOEY



Whether it's riding the waves of California's electric surf sound, smoking the radio with outrageous instrumentals, or changing the holidays with heavy metal Christmas tunes, Gary Hoye is an artist who cuts the edge. From Hocus Pocus to Ho Ho Hoey, this is one killer guitar player. All this creativity calls for tone that can cover a lot of ground. Gary's tonal instincts are kept on the edge with GHS Strings and Rocktron gear.

With GHS Boomers on his guitars, and Rocktron preamps, effects and controllers on stage and in the studio, Gary keeps finding that primal force behind innovative sounds.

Check out Gary's work at [www.garyhoey.com](http://www.garyhoey.com) and catch your own wave of incredible tone with GHS and Rocktron.

GHS Strings  
1(800)388-4447  
[www.ghsstrings.com](http://www.ghsstrings.com)

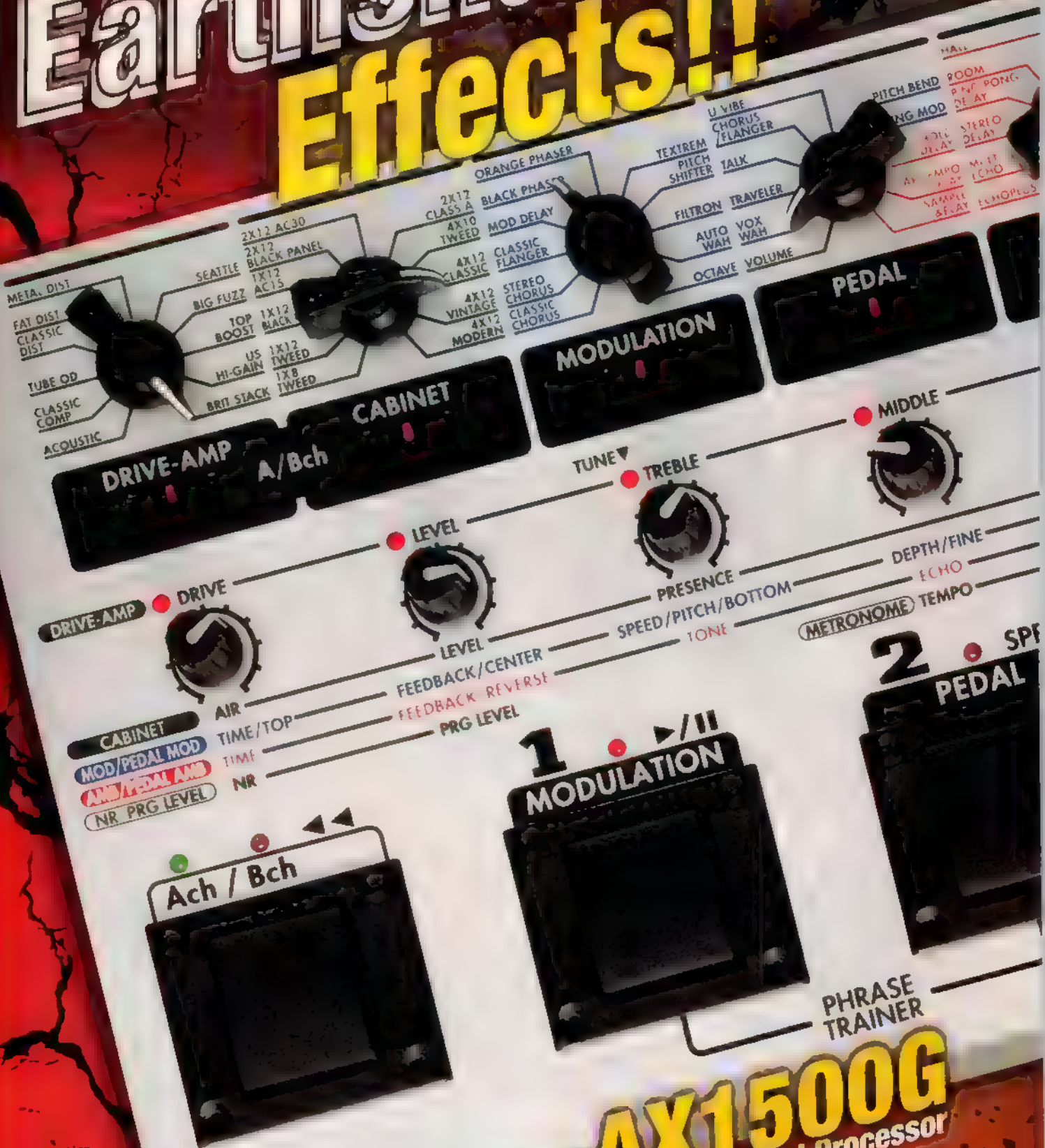
Rocktron  
1(800)432-7625  
[www.rocktron.com](http://www.rocktron.com)

GHS Corporation 2813 Wilber Ave. Battle Creek, MI 49015





# Earthshaking Effects!!



**AX1500G**  
Modeling Signal Processor

# TONEWORKS KORG

**AX1500G**  
MODELING SIGNAL PROCESSOR



BANK DOWN

- 56 different effects...everything from ultra-realistic models of great stomp boxes, amps and speaker cabinets to essential effects like chorus, reverb, delay, pitch shift and more.
- 48 preset and 48 user multi-effects programs with up to 8 effects at once.
- Two selectable channels per program just like a channel-switching amp, and an expression pedal for real time effects control.
- Phrase trainer. Learn riffs by ear...record up to 16 seconds from CD or cassette, slow it down without changing pitch and loop the playback to repeat the phrase over and over.
- Super easy to use. Create the sounds you want by turning a few knobs.
- Road rugged metal body, plus a Korg auto-chromatic tuner built in.

Plug into the AX1500G...  
And start shaking your world now.

**TONEWORKS**  
GUITAR HYPERFORMANCE PRODUCTS™  
**KORG**

©Korg USA. For the ToneWorks dealer nearest you: (800) 335-0800.  
For more information via faxback: (631) 393-8530. Document #: 3305, [www.korg.com](http://www.korg.com)





## ALCARTE

The Original Cryogenic (Frozen) Blue Steel Cocktail, more strength than normal, 430 stainless steel wrap—added jigger of playing time & tonal life.

The New Cryogenic (Frozen) NPS Shot, 8% Nickel Plated Steel outer wrap, unmatched balanced sound—straight up premium bass string.

BOTTOMS UP! 800 800-1008

# Buzz

## Rival Schools

**T**he early music I made with New York hardcore bands such as Youth of Today and Gorilla Biscuits was based on crowd participation and moshing," says Rival Schools' Walter Schreifels. "I wasn't really thinking about songs or sounds. Now I'm trying to create a feeling and a mood that's unique to each song."

On Rival Schools' debut, *United By Fate* [Island], the guitar moods are split between Schreifels and fellow New Yorker Ian Love. Schreifels covered the straight-ahead sounds and fundamental riffs, while Love added ambient tones and handled most of the lead work. Schreifels plugged his early '70s Tele and '78 Les Paul Custom (both strung with D'Addario .011s) straight into a late-'70s, 100-watt Marshall JMP (with master volume) and 4x12 cabi-

net. Love's Bigsby-equipped '69 Gibson ES-335 and '64 Tele (both strung with Gibson .010s) were played through a variety of rigs, including a 100-watt VHT Pit-bull head driving a Bogner 2x12 cabinet, a tweed Fender Bassman, an Ampeg Jet, an old Gibson combo, a Vox AC30, a 100-watt Marshall JCM 800 head, and a Leslie cabinet. Effects included an Electro-Harmonix Memory Man, a Prescription Electronics Experience octave/fuzz, a Z. Vex Seek Wah (featured on the opening riff to "High Acetate"), and several Echoplexes. Schreifels tracked acoustic parts with a Martin, while Love used a Guild.

"Every time I hear a new song or a sound I like, it inspires me to try something different," says Schreifels. "So my technique is constantly changing, and I play things differently



"We're not a band that finishes a song and then asks how the audience is doing," states Dredg's Mark Engles. "We assume people are there for the music."

every time. That's what makes my job so fun!" —LISA SHARKEN

## Dredg

**I**'ve become fascinated with how you can make heavy music without full-on distortion," says Dredg gui-

tarist Mark Engles. "Bands such as Mogwai and Pink Floyd are incredibly heavy, but they never have two fuzz guitars going at once. They add depth with delays and reverbs, rather than with layers of distorted power chords."

Although Dredg's debut, *Leit-motif* [Interscope], displays tons



"A band should operate as an extension of the people who are playing," says Rival Schools' Walter Schreifels (right, Ian Love is left).



## Buzz

of weighty riffing, the album also takes listeners on a journey through odd time signatures and spacey, clean-toned melodies. To record *Leitmotif*, Engles plugged his trusty Gibson SGs into a Marshall JCM 900 for crunch, while a Fender Twin Reverb and a Vox AC30 handled clean tones. His main effect was a Rocktron Surf Tremolo.

"For heavy parts, I don't like to lay down more than two tracks of guitar," Engles explains. "If you layer too much, you often lose that live, raw feeling—all you hear is a wall of guitars."

Feel is critical to Engles, which is why he wants to record the band's next record entirely on tape. "Of course, these days it's hard finding a producer who doesn't want to record everything on Pro Tools," he says. "It's not like I'm anti-digital, but Pro Tools tricks—such as auto-tune—can be too tempting for a band. If you commit to sticking with tape, you're forced to stay true, and the performances have to be right on."

Although he's not a big fan of Pro Tools chicanery, Engles isn't entirely disdainful of sonic sleight-of-hand. "Most people think the dreamy cries on 'Movement V: 90 Hour Sleep' are a keyboard," he says. "But it's a sound that I copped from David Gilmour. You take a metal slide, sand grooves into it, then bow



"Feedback is your friend," says Remy Zero's Jeffrey Cain (far left, Shelby Tate is second from left). "It brings out the cool overtones and dissonant melodies that can make music so great."

the guitar strings with it. Add some delay, and you get a magical sound. When I saw Gilmour do that trick on *Pink Floyd at Pompeii*, I said, 'Okay, I've got to start thinking of cool ideas like that.'"

—DARRIN FOX

## Remy Zero

**T**eam a couple of layering fanatics with a legendary producer and loads of gear, and you're bound to end up with tier upon tier of lush tones. Such was the case

# D'Angelico

Guitars of America

Classic Styling,  
the finest materials  
and meticulous craftsmanship...  
hallmarks of a legacy we take  
very seriously

No Boundaries,  
From Legends to  
Contemporaries

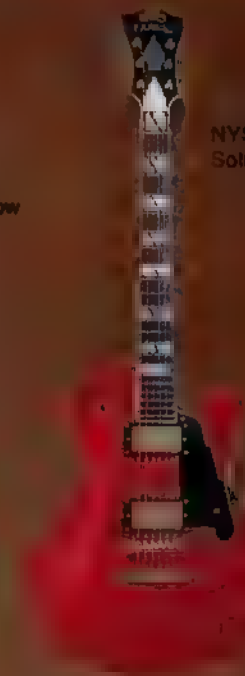
Russell Malone  
Phil Upchurch  
Grant Green, Jr.  
Duke Robillard  
Brent Mason  
Jerry Hahn  
Paul Yandell  
Will Mathews (Count Basie Orchestra)



NYL-1  
Archtop



NYSS-3  
Semi Hollow



NYSD-9  
Solidbody

See our full line of guitars and ordering information at  
[www.dangelicoguitars.com](http://www.dangelicoguitars.com) e-mail: [dangelicoguitars@aol.com](mailto:dangelicoguitars@aol.com)  
PO Box 527 Westfield, NJ 07090  
tel 908-518-9010 fax 908-518-9011

when Remy Zero ax slingers Jeffrey Cain and Shelby Tate tapped Jack Joseph Puig—who has worked with Eric Clapton, the Black Crowes, and No Doubt—to record *The Golden Hum* (Elektra).

"In the past, we've had songs where the band took up a hundred tracks," laughs Tate. "We grew up messing around with multitrack recorders, so we like to color things in a lot. When we're recording, we feel it helps inspire creativity if we approach our parts like babies—we forget everything we've learned and just make a bunch of splashes. But we end up throwing away at least half the parts when we mix."

The layering process typically begins with tracks recorded live with the band. For *The Golden Hum*, Cain relied on a '57 Gretsch Duo Jet and a late-'60s plexi Marshall and 4x12 cabinet loaded with Celestion Greenbacks. Shelby played a '65 Strat through a Hiwatt P.A. head and an old Hiwatt cabinet.

"After that, we'll usually add atmospheric parts with some delay, tremolo, a CryBaby, and a Uni-Vibe through a Fender Twin Reverb," says Cain. "Sometimes we'll track a bunch of parts on a cheap 4-track recorder, ping-pong them back and forth until they get distorted and weird sounding, and then dump them into Pro Tools for editing."

"We're all huge fans of Brian Eno, who is a master at layering simple melodies by having keyboards, guitars, and a voice run through a fuzz box perform unison lines," adds Tate. "Ultimately, the parts end up sounding nothing like the individual elements."

Having a toy store of gear to choose from at Hollywood's Ocean Way Studios added to the track-stacking fun. For the album sessions, Cain and Tate could mix and match 20 different Marshall stacks, a Vox AC30, a P-90-equipped Les Paul baritone, a baritone Strat, an old Les Paul Junior, a White pedal-steel amp, a ton of custom stomptboxes, and a bizarre, tube-powered guitar cable. Still, Cain maintains that the duo's layer-happy style wouldn't change even if they were limited to basic tools.

"Our approach came as a result of growing up bored in Alabama, and not being able to afford a decent keyboard," he says. "We had to figure out how to create the effects we wanted with just a guitar, a Rat pedal, a delay, and a 4-track deck. So we'd do things like sing through our guitar pickups. The point is, you should experiment until you happen upon something really neat. You have to generate excitement. Otherwise, you might as well be an accountant!"

—SHAWN HAMMOND ■

## Pickups

Continued from page 60

to construct more supportive parts. "It makes me a better ensemble player to know a little bit about bass and drums," he says. "And that's all I know—a little bit. But I think a lot of guitarists have misconceptions about the roles other instruments play in making a tune great. Guitar is way down the list—after a great song, a great melody, and a great groove."

Gossard used a collection of vintage gear to track *Bayleaf*, including a '52 Telecaster, a Gibson ES-330, and two Martin acoustics. He also relied on three Fender Deluxe Reverbs, a Vox Pathfinder, and a truckload of old pedals. The sessions weren't completely retro, however. "We used a Line 6 Pod for some clean things," he says. "And I tried to use Pro Tools as unobtrusively as possible. It's great technology, but there's just something about an out-of-time loop or an out-of-tune part that can be so cool. If you're not careful, you can get lost in Pro Tools' ability to edit stuff until it's perfect. That's why I love an artist like Daniel Johnston—who makes records with a tape deck that sits on his mom's piano. His stuff is so beautiful and immediate that it's mesmerizing. I really try to keep in mind that a record can't ever be about technology—it's only about good songs."

—MATT BLACKETT ■

# SCREW THE GENIE

we'll grant you three wishes.

## SansAmp TRI-AC

It's no fantasy:

- 3 fully programmable channels
- For guitar and bass
- Super simple to operate
- 100% analog signal path
- Long battery life (9V)
- On-board, programmable, 3-band active EQ

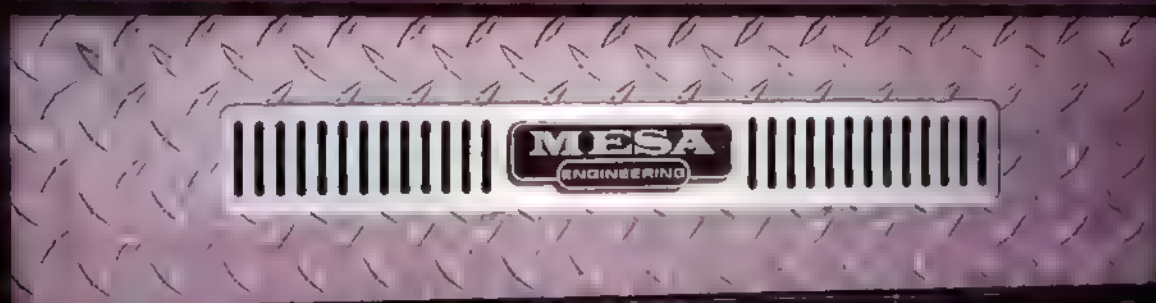


TECH 21 · NYC

333 West 52nd Street, New York, NY 10019 • www.tech21nyc.com • Tel: 212-318-1116



# TWO FACES



V E R B

## Only Mesa Builds Rectos. Mean and Heavy.

And we're stoked about the latest addition to this elite family of beauties with attitude...Introducing the New Series II Single Rectifier Solo 50 Head & Rect-O-Verb. Hot on the heels of the newly released 3 Channel Dual & Triple Rectifiers, this upgraded 2 channel platform becomes the best deal around for anyone who needs two wicked sounds!

Channel 1 has been totally redesigned and now offers the same crushing, scorching, throat-slitting power of our 10 year old and proven mighty Dual & Triple Rectifier Solo Heads and their legendary stage! But the buffing didn't stop there...we added the third mode from the new 3 Channel Rectifiers — RAW — upping the global mode count to 5 across the 2 Channels!

Channel 2 offers the increased chime of headroom of CLEAN or the urgent growl of PUSHED, while Channel 3 unveils the purring warmth of RAW, the smoldering liquid gain of VINTAGE or the unbridled aggression of MODERN. And now you can have your choice of all these great sounds running through the stock pair of 6L6s or swap them for a pair of EL34s and flip the new Bias Select Switch

for a brighter, looser grind. If you don't need a big bag of tricks, but could use a couple of bad-ass, hard-hitting sounds in a rugged, gig-ready, hand-made all-tube amplifier...Check out one of the all new Single Rectifiers and go Recto™!

### FEATURES

- 2 Fully Independent Channels
- 5 Modes - (2 Modes Rhythm Channel, 3 Modes Lead Channel)
- SOLO Feature Footswitchable Boost (patent pending)
- Parallel Effects Loop with Mix Control
- Bias Select Switch (Run 6L6 or switch to EL34)
- Independent Primary Switches (Rect-O-Verb Mode)
- Tough, Stage-ready Footswitch
- Insane Recto Tone!



Rectifier, Recto and Normad are trademarks of Mesa/Boogie, Ltd. ©2001 All rights reserved.

**MESA**  
ENGINEERING

# O F H E A V Y



**MESA**  
ENGINEERING

# Vintage

## Mesa Still Builds Boogies... Sweet and Heavy

And though a Nomad may not wear the name that put us on the map 30 years ago, inside it's pure Boogie! Staying true to the visionary concept founder Randall Smith fathered with the Mark 1 Boogie—the world's first high gain amp that revolutionized soloing back in 1971... Nomad amplifiers pack a world of honey sweet, hyper-vintage sounds into a simple and comprehensive 3 Channel, 3 Mode platform.

When it comes to tone, it's a compromise... and with 3 separate channels (really 3 separate amps) you'll never have to! From the round and bubbling Clean in Channel 1, to the dripping nectar voice of Channel 2, to the stinging bounce of Channel 3... a Nomad will conjure up your dream-tone—challenge

your memory, and re-educate you with pure enjoyment. And each of these 3 channels gives you two different voices of retro minded roots tone.

With features you'd expect in a pro format... like a Parallel Effects Loop, a dedicated Recording Output w/ Spkr. Mute, a stage ready 5 button (6 button on 100w Nomad with Equalizer) Footcontroller and our popular SOLO feature (a 2nd Master you can use when your two amplifiers are at

your idea... in its beauty, texture and responsiveness and you're a player who can gain to serve—and not dictate your style, check out one of the three Nomad amplifiers and discover vintage freedom!

### FEATURES

- Modes — 2 Per Channel
- SOLO Feature footswitchable Boost (pat.pend.)
- Parallel Effects Loop with Mix Control
- Bias Select Switch (Humb. EL6 or switch to EL34)
- Direct Recording Output with Speaker Mute
- Independent reverberation Controls for each channel
- 3 Power Choices: 45(4xEL84), 55(2x6L6) and 100(4x6L6)
- 5 Band Assignable Switchable Graphic EQ (Nomad 100 Only)
- 5 Button Footcontroller (6 Button - Nomad 100)
- Vintage Versatility!



1317 Ross Street, Petaluma, CA 94954  
Phone: 707-778-6565 FAX: 707-765-1503  
www.mesa-boogie.com. For more information, see your nearest authorized Mesa Boogie Dealer. Visit our Hollywood Store at: 7426 West Sunset Blvd., Los Angeles, CA or Call 323-863-9090  
www.mesa-boogie-hollywood.com



eMedia

# Makes Guitar Easy!

## Learn from CD-ROMs with hit songs.

Software that makes learning fun and easy!

**eMedia Guitar Method** CD-ROMs are the bestsellers for a reason: You learn from great songs! Guitar Method 1&2 include over 50 popular songs each, with hits from artists like Bob Dylan, Eric Clapton, Steve Miller, the Grateful Dead and Jeff Beck. Each is loaded with 85 detailed lessons covering everything from simple chords (Method 1) to soloing techniques (Method 2). You'll also get built-in accessories (automatic tuner, recorder, chord dictionary and metronome), videos and more songs than on any other guitar CD-ROMs.

*The new Guitar Method Vol. 1 now includes 150 step-by-step lessons as well as variable-speed MIDI tracks complementing the multi-track real audio recordings.*

**"eMedia's Guitar Method 1 is the best CD-ROM package I've seen for guitar instruction."**

*—Jon Chappell, editor of Guitar One magazine*

**eMedia Guitar Songs** and **Blues Guitar Legends** both teach full-length classic songs with an animated fretboard and CD-quality multi-track audio. Guitar Songs lets you isolate guitar or bass parts, or play along with rhythmic accompaniment. Includes 21 famous rock, blues, folk and classical songs, such as Eric Clapton's "Before You Accuse Me," Santana's "Oye Como Va" and Willie Nelson's "On the Road Again."

**"The ultimate way to learn guitar!" —Peter Frampton**

**eMedia Blues Guitar Legends** gives you 10 original master recordings, including Buddy Guy's "Early in the Morning," B.B. King's "The Thrill Is Gone" and Stevie Ray Vaughan's "Crossfire." Includes notation for both full and simplified versions, as well as variable-speed MIDI tracks.

**"Top 50 CD-ROM of the year!" —Newsweek**

**eMedia Bass Method Vol. 1** features over 100 step-by-step lessons, 30 videos, an automatic tuner and more accessories (as found in Guitar Method) plus many of the same hit songs. Bass and guitar students can jam together as they learn.

Available for PC & Mac at Guitar Center, MARS Music, Sam Ash Music, Musician's Friend, CompUSA, Circuit City, Micro Center, J&R Music World, Hastings, Fry's Electronics, Future Shop and other fine music and computer retailers nationwide.

eMedia

[www.emediamusic.com](http://www.emediamusic.com)

(888) 363-3424

# INDUSTRY INSIDER

BEHIND-THE-SCENES NEWS ON THE GUITAR BIZ



**GUITAR  
DAY L.A.**

My parents taught me it's not nice to toot your own horn, but I'm going to do it anyway. (It won't be the first time I've disregarded some well-considered parental advice—sorry, mom and dad.) In this case, I believe some self-promotion is okay because GP was merely the sparkplug igniting a larger partnership that struggled to do a good thing in a difficult time.

On October 6, 2001, GP, *Rumble*, and the Music Player Network launched the first Guitar Day at the fab Musician's Institute in Hollywood, California. These interactive performance/seminar/mini-trade show events were developed by *Bass Player* and the Bass Collective, who have been holding Bass Day in New York (and now Los Angeles) for years. The idea is to bring regional artists, players, and manufacturers together to celebrate

their instrument, share knowledge, and play some music. We're expanding the concept further with Tech Days (hosted by *EQ* and *Keyboard*) and DJ Days (overseen by *MC*, *Keyboard*, and *Gig*)—check [musicplayer.com](http://musicplayer.com) for dates and details.

Producing our Guitar Day debut became a bit more difficult after the September 11 tragedy—for obvious reasons. We even considered cancellation, but we pressed on, and we're glad we did. (Many thanks to our MPN marketing wizards, Sara Griggs and Brad Kaiser, for keeping everything on track.) The day of the event was blessed with a wonderful glow of Southern California sun, the MI staff was cheery and helpful, the attendees were enthusiastic and supportive, and the live shows and seminars totally rocked.

I'm so proud of MPN and GP that, in a time of economic uncertainty and companies slashing resources, this group did something to help energize



MI's Phil Burks and MPN Fretted Instruments Group Publisher Brian Courtney (far left) congratulate the raffle winners who took home gear from ESP, Cort, Yamaha, and Kellar Bass Systems.

the music community. We are not falling back to survival mode, or cutting back on our creative endeavors. We are aggressively looking for ways to keep musicians keeping the faith, and I'd like to salute the companies who took a calculated risk on a new idea, and helped make a few hundred dedicated players glad they trekked to GDIA: Air Force Band of the West, Backbeat Books, Berklee College of Music, Carvin, Cort Guitars, D'Addario,

Demeter Amps, Dragonfly Clothing, ESP Guitars, Event Electronics, G&L Guitars, Groove Tubes, Kellar Bass Systems, Kingsley Amplifiers, Line 6, T.C. Electronic, and Yamaha. And, of course, I need to absolutely gush over Larry Coryell and his band, Marty Friedman, Diesel Machine, and Steve Lukather and friends for sharing their time, their music, and their craft. Bottom line: GDIA was a blast

—MICHAEL MOLENDEN



GP seminars: (1) Assistant Editor Jude Gold takes "Chops Builder" live, (2) Associate Editor Matt Blackett discusses "Session Survival Tips," and (3) Editor-In-Chief Michael Molenda talks about "Recording Killer Guitar Tracks at Home."



Music in the air: (1) Larry Coryell (left) jams at the Kingsley amp booth, (2) Steve Lukather and Friends wait on some Jeff Beck and Mahavishnu Orchestra tunes, and (3) Marty Friedman tosses out tips, techniques, and career advice.



# HOT GUITAR DEALS!

**THE LARGEST INVENTORY IN THE U.S.A.**



**Be sure to visit the website for the best deals in  
Keyboards • Drums • Pro Audio • Software**

**1-800-4-SAMASH**  
**www.samash.com**

**GET OUR 164 PAGE FULL-COLOR CATALOG  
1 YEAR FREE SUBSCRIPTION!**



**INCREDIBLE! AMPS & EFFECTS!**

- Vox AC30TBX \$1849<sup>99</sup> List \$2075.00
- Vox AD50VT \$699<sup>99</sup> List \$800.00
- Tech 21 STM 120 \$749<sup>99</sup> List \$850.00
- Budda Superdrive 30 \$1359<sup>99</sup> List \$1600.00
- Fender Customshop \$314<sup>99</sup> List \$400.00
- Fender Mustang II \$219<sup>99</sup> List \$250.00
- Fender Telecaster (Black) \$599<sup>99</sup> List \$600.00
- Marshall 1900A Cab \$599<sup>99</sup> List \$600.00
- Marshall TSL100 \$1429<sup>99</sup> List \$2000.00
- Line 6 Parto \$599<sup>99</sup> List \$600.00
- Line 6 Verta Head \$1699<sup>99</sup> List \$2390.00
- Boss TS-20V \$249<sup>99</sup> List \$320.00

**Zoom TM-01**  
7-Model  
Dual-Drive  
\$99.95  
Lic. \$104.00

**Zoom PD-01**  
Power Drive  
\$99.95  
Lic. \$104.00

**Zoom OM-200**  
\$99.95

**Zoom 800 MKII**  
\$69.95  
Lic. \$104.00

**DiPiTech**

**Exide Platinum**  
Type C Batteries  
\$259.95  
Lic. \$104.00

**LINE**

**Linea POD Pro**  
CALLI  
Full-Featured, Full-Size

**HOT RECORDING GEAR!**

**NEW!** **NEW!**

**DigiTech Whammy "214"**  
List \$249.95

**BOSS DD-3**  
List \$29.95

**BOSS RGTE**  
List \$99.95

**BOSS CE-2**  
List \$29.95

**RED HOT DEAL!**  
**NO PAYMENTS!**  
**INTEREST!**  
**FOR 12 MONTHS!**  
**ON ANY ON-LINE PURCHASE!**

**want a FREE catalog?**  
Call 1-800-SAMASH or

**AMAZING ACOUSTIC DEALS!**

**Minihall The Guy-ner**  
**799**  
List \$139.00

**We Will Beat Any Price!**  
**LOWEST PRICE GUARANTEED!**  
**50 STATES / 60 DAYS**

Yamaha P240 \$149.00 List: \$200.00

San Jose EXCLUSIVE!

Oregon J-CUTS CALL For Low Price!

AEGIS 289.00 List: \$419.00

Ibanez TCV10 \$199.00 List: \$299.00

Power Tools Accessories \$279.00 List: \$400.00

FREE SAME DAY SHIPPING!

**Ovation**  
Celebrity Series  
**\$49.99**  
List: \$99.99

**Epiphone**  
PM-100  
Special Edition  
**\$159.99**  
List: \$329.99

**Squire**

Be sure to enter our on line contest to win great gear!

Use \$449.00  
 Epiphone  
 Yamaha  
 Fender Acoustic Value Pack \$219.00  
 Use \$234.00

**Yamaha**

**Apparatus AE22**

**Yamaha FZ10 Footage**

**Squier Strat Pack**

**Mention Code  
GP4DP When  
Ordering!**

**50% OFF LIST!**

Mention Code **GP4DP** When Ordering!

**samash.com**

**The on-line musical instrument megastore!**

**1-800-4-SAMASH • [www.samash.com](http://www.samash.com)**

Samash.com is part of the Sam Ash family of companies, including 30 musical instrument megastores nationwide

\*On your Sam Ash credit card, subject to credit approval, if balance on these purchases is paid in full before the expiration of the 12 months promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Standard Rate of 20.96% APR. For accounts not kept current, the Default Rate of 24.96% APR will be applied to all balances on your Account. Minimum Finance Charge \$2.00 (Exp. 02/28/2009) \*\*Applies to orders shipped in the contiguous United States. Items that require special shipping due to size or weight are excluded from this offer. See our website, [www.samash.com](http://www.samash.com), for complete details. Offer expires 11/31/2009



Gibson  
PURE

WATCH FOR FLYING PANTIES.

You  
Heads  
Lighters  
Feel the love.  
1-800-4GIBSON  
[www.gibson.com](http://www.gibson.com)

©2001 Gibson Guitar Corp.

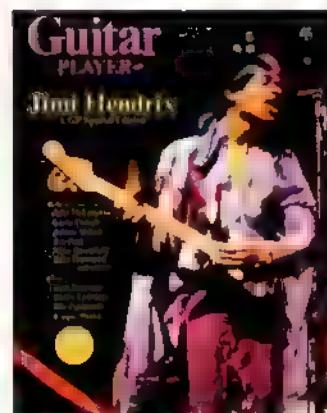
# Elements of Style



## 35 Years of *Guitar Player* Covers

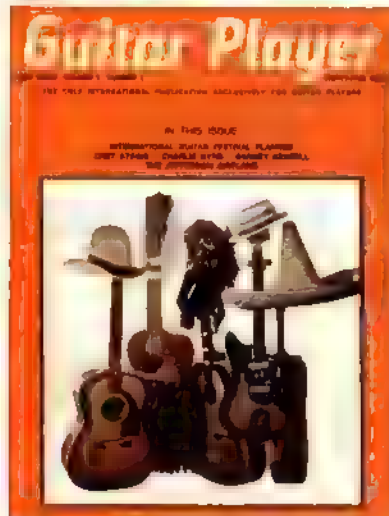


If contemporary guitarcraft was a flesh-and-blood entity watching its life flash before its eyes, it would see the 384 *Guitar Player* covers reproduced on the following pages. Since 1967, when the late Bud Eastman birthed the modern gear-mag industry with the premiere issue of *GP*, this publication has documented the psychedelic explosion, the guitar-hero era, the shred years, the MIDI revolution, the acoustic-music resurgence, the 7-string up-rising, the modeling phenomenon, and every movement in between. The images adorning these covers not only chart the recent history of our cherished instrument, they illustrate why *GP* has always been the world's most respected guitar magazine. —MICHAEL MOLEND

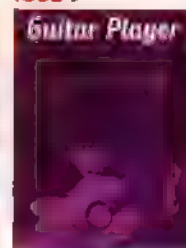




1967 >



1968 >



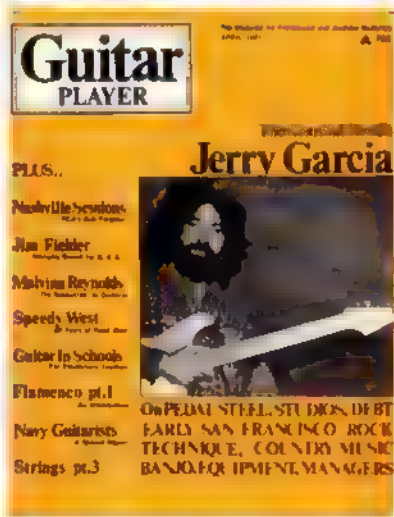
1969 >



1970 >



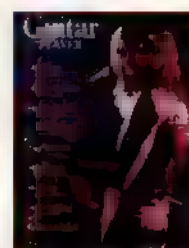
1971 >



1972 >



1973 >





1974 >



1975 >



1976 >



1977 >









1981 >



1984 >









1988 >



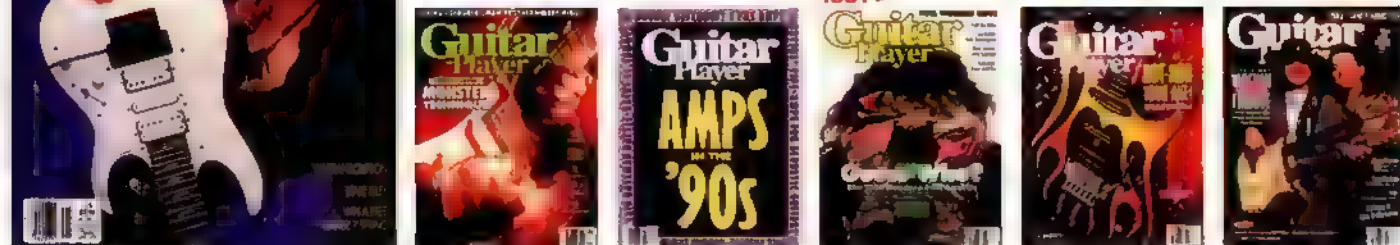
1989 >



1990 >



1991 >















# MARK TREMONTI III CREED



Hear the Tremonti Model  
on Creed's new album  
"Weathered" and play one  
at a PRS dealer near you.

## Tremonti Model

**PRS** PAUL  
REED  
SMITH  
GUITARS

360 Leg Canoe Circle, Stevensville, MD 21666  
[www.prguitars.com](http://www.prguitars.com)



# FULL METAL STRAITJACKET

Photo by Neil Zlowzower

By Jude Gold

## DARON MALAKIAN'S *Impassioned Sonic Assault Propels* SYSTEM OF A DOWN



**D**aron Malakian doesn't spook easily. Whether it's playing guitar while crowdsurfing on his back, or attacking a Gibson with a battery-powered marital aid, the 26-year-old guitarist pursues music with an undaunted, all-consuming passion. ☛ "When I'm sweating,

my fingers are bleeding, and I'm bruised up—that's a good show," explains Malakian. "It's sort of like being a baseball player. You know you had a good game when your uniform gets dirty." ☛ System of a Down's second album, *Toxicity* [American/Columbia], > > >



"Back in the day, you couldn't be a metalhead and also listen to Depeche Mode," says Malakian. "But things have changed, and now everybody is mixing sounds together. I'll listen to Simon and Garfunkel and death metal in the same 15 minutes. I'm a musical schizophrenic."



become one



zenTera

DYNAMIC SECTOR MODELING GUITAR AMPLIFIER

Imagine becoming one with your guitar. Imagine your powers of expression being equal to the sounds in your soul.

The Zentera makes it profoundly easy, thanks to Dynamic Sector Modeling. This unique new technology captures the dynamic interaction between the eight major sectors (or groups of components) in eleven specific guitar amplifiers. The resulting feel is shockingly natural and profoundly expressive.

For more information, see your Zentera dealer or [www.hughes-and-kettner.com/zentera](http://www.hughes-and-kettner.com/zentera).

**Hughes & Kettner**  
TECHNOLOGY OF TONE

Follow the path of enlightenment to the Zentera dealer nearest you:

Starrs Guitars	Little Rock	AR	501-372-1234
Guitar Center	Brea	CA	714-872-0103
West LA Music	Los Angeles	CA	310-477-1945
Alta Loma Music	Rancho Cucamonga	CA	909-889-5757
Guitar Center	San Jose	CA	408-249-0455
Ampl Shop/Splash	Sherman Oaks	CA	818-366-5500
Guitar Center	Sherman Oaks	CA	818-990-8332
Guitar Center	Atlanta	GA	404-320-2555
Idol Music	Atlanta	GA	404-521-0043
Let It Be	Lake Zurich	IL	847-550-1381
Maken Music	Chicago	IL	312-455-1970
Sound Post	Skokie	IL	847-679-8070
Sound Source	Matteson	IL	217-258-8919
Showcase Music	Louisville	KY	502-634-8010
Todd's Music Express	Metairie	LA	504-837-3403
Performance Music	Woburn	MA	781-938-6411
Chuck Levine Washington Music/Wheaton	Manchester	MD	301-846-8808
Fazio's Frats & Friends	Raleigh	NC	836-227-3573
Music Loft	Las Vegas	NV	919-872-0331
Desert Music	Paughkeewie	NY	702-383-3333
Let's Jam	New York	NY	914-471-4400
Rudy's Music	Medford	OR	212-391-1699
Musicians Friend	Portland	OR	800-776-5173
Portland Music	Emmatus	PA	503-226-3719
J & S Music	Lemoyne	PA	610-965-6074
Triple R Guitar	Olyphant	PA	717-730-9028
Madden Music	Pittsburgh	PA	570-383-9413
Midnight Music	Bountiful	UT	412-369-9455
Discount Music	Manassas	VA	801-292-8427
Classic Axe	Moses Lake	WA	703-330-7986
John's Guitars	Wausau	WI	509-784-1974
Wausau Music			715-675-9257

# FULL METAL STRAITJACKET

beat the so-called sophomore jinx by debuting at number one. And the band's mammoth "Pledge of Allegiance" tour and fervent fans prove that System has successfully alchemized rap, rock, punk, world music, and socio-political rhetoric into precious metal.

✱ ✱ ✱ ✱ ✱ ✱ ✱ ✱

Many bands purport to fuse rap, metal, goth, world, and punk, but you guys actually preserve the fire of each style. How do you pull that off?

I'm not one to toot my own horn, but when I listen to something, I really *listen* to it. It's not like, "Well, rap is really popular right now, so I should check it out." Those musicians aren't listening to rap because they like it, they're listening to it because they don't want to fall behind. And if you're only listening to a style of music to be cool, you'll never be able to have the in-

fluence come out naturally in your playing.

It's also interesting, that in this age of cookie-cutter, new-metal guitar tones, you seem to have developed your own voice.

Well, I think the best sound comes out of just a guitar pickup and the right amp. I used my Carvin SX-100 amp on both records, because it's heavy, dirty, and not at all pretty. It *growls* at you like no other amp. The Carvin has a lot to do with my sound, because I've had it since I was 15. But I don't take it out of my house—I'm afraid it would get jacked. My main amp on-stage and in the studio is a Mesa/Boogie Triple

## RICK RUBIN TAKES ON THE SYSTEM

WITH A LIST OF CREDITS THAT INCLUDES THE RED HOT CHILI

Peppers, Tom Petty, Slayer, Johnny Cash, Macy Gray, the Beastie Boys, and Run-  
D.M.C., producer Rick Rubin is uniquely qualified to tie together the various influences  
of System of a Down. Here, Rubin talks about working with System, the power of  
dynamics, and the art of making a great rock record.

### "THE LEAST GLAMOROUS—AND

most important—part of the rock world is sitting at home writing," says Rubin. "One mistake a lot of bands make is thinking that the studio is the place to *finish* their songs. For *Toxicity*, I spent a lot of time in the rehearsal room with System, working on the arrangements and vocal melodies, developing the material, and getting the band really confident at playing their songs. That way, when we got into the studio, we were only focusing on getting great performances—those magical takes that send chills down your spine—instead of things like, 'What chord should the chorus start with?'

"The interesting thing about *Toxicity* is the variety of guitars that Daron used. He created a guitar army. There were all kinds of acoustic instruments from other parts of the world—things

I'd never seen before. They added a traditional flavor that you might hear on an Armenian folk record, but wouldn't normally hear on a heavy-metal record. The trick to mixing all those guitars is pulling them in and out at the right spots to create the most exciting dynamics possible. That's what gives songs the roller-coaster effect. If you have a wall of guitars playing the whole time, it just feels like a wash.

"A big part of making guitars sound huge is psychological—it's where things sit in the mix, and at what moment they get louder. People talk about the huge sound of John Bonham's drums on Led Zeppelin records, but in reality, they only sound huge when nothing else is playing. For example, the intro to 'When the Levee Breaks' is a big, roomy drum sound, but when the guitars come in, the drums shrink up and become fairly



"What I like about Daron as a guitar player is his ability to play with tremendous feeling, but still stay in the pocket," says Rick Rubin, who co-produced *Toxicity*. "He's not sloppy at all, yet he never sounds mechanical, robotic, or like a loop—you can still hear his personality and emotion in his playing. That comes from raw talent and a lot of practice."

insignificant—at least by modern standards. It's the dynamics of loud and soft—that's what gives the impression of power and volume.

"To record a great rock record, you must be less concerned with your guitar playing and more concerned with the songs. Guitarists often do things that sound cool to them, but don't make the song better. If anyone is trying to be the star, it diminishes the whole. But when everybody's parts are supporting the song, you win."



# FULL METAL STRAITJACKET

Rectifier. I use three heads—one is a backup—and four 4x12 cabs. I like the Mesa because it gives you the bulk of a Marshall, but a lot more gain. Marshalls are great, but they have a cleaner, AC/DC-type of overdrive, not a really crazy overdrive. I also have a Rocktron Hush hooked up, which tightens up the sound and drowns out the buzz.

*What are your main guitars?*

In the studio, I used a bunch of Gibsons—an SG, a Thunderbird, a Les Paul, and an SG double-neck. When I wanted a more heavy-metal type of sound, I went with the Les Paul because it gave me this *thickness*. For less gainy sounds, I'd go with the SG. I also used a Jackson and two Ibanez Iceman baritones. Each guitar found its own tonal space on the album.

*You used a lot of Gibsons on the record, so how come you use a standard Iceman onstage?*

I'm pretty energetic onstage, and a Les Paul is just too heavy. The Iceman fits really well with what I do. I put Gibson pickups in it, and it sounds really good. It's thick enough when I'm



**Secret System:** A peek inside Hollywood's Cello Studios while Malinin (second from left) and company lay down basic tracks for *Thudcity*.

PHOTO: MEGAN PERRY

## ELECTRIC GUITARS

[www.jaytursur.com](http://www.jaytursur.com)  
[www.musicindustries.com](http://www.musicindustries.com)

FOR INFO ABOUT THE COMPLETE JAY TURSUR LINE  
OR TO FIND A DEALER NEAR YOU

### The Experience Resonates

**MUSIC INDUSTRIES CORPORATION**  
516-794-1888 or 800-431-6699 • fax: 516-794-4099

**JT-200 SERPENT**

**JT-300 VMC**

**JT-LP CUSTOM**

**JT-HAWK-12**

## ULTRA SOUND REHEARSAL

16 State-of-the-Art studios & the world's largest collection of hi-end, vintage, rare and boutique amps

**BRANDS - MODELS - LINES**

**MATCHLESS - TRAINWRECK**

**VICTORIA - DIEZEL - KOMET**

**TWO ROCK - MAVER PEAL**

**BOGNER - VHT - MARSHALL**

**ALESSANDRO - MESA BOOGIE**

**FENDER - CARR - & MANY MORE**

Expert sales and service of the finest guitar amps  
Dealer for Bogner, Komet, Diezel, Two Rock, Dr. Z, Victoria, Carr, VHT, Maver Peal, & Alessandro

251 West 30th Street 8th Floor  
New York, NY 10001  
**212-967-5626**  
[www.ultrasoundrehearsal.com](http://www.ultrasoundrehearsal.com)

**D'Addario®**  
**XL**

**ELECTRIC GUITAR STRINGS**  
NICKEL WOUND • REGULAR LIGHT GAUGE

.010 • .013 • .017 • .026

.036 • .046

**EXL110**

"I've never used  
anything other than  
D'Addario Strings and  
neither should you."

Brad Delson—Lead Guitarist, Linkin Park

Brad plays D'Addario EXL110 7  
EXL110-7 string sets live on stage  
and on Linkin Park's Warner Bros.  
release, *Hybrid Theory*.

**D'Addario®**

*The Player's Choice*

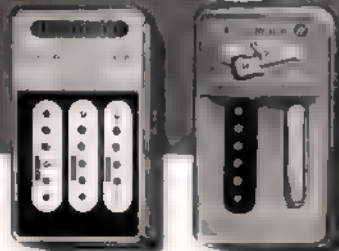
PO Box 290 • Farmingdale, NY 11735  
[www.daddario.com](http://www.daddario.com)

**LINKIN PARK**

HYBRID THEORY



The working  
players' choice  
for studio  
and stage.



'Authentic Vintage noiseless' pickups  
Because tone is the only thing in life  
that really matters.

**Kinman**

www.kinman.com  
Dealer enquiries welcome

## Check out Interstate Music Catalog!

Everything you need from stage to studio  
is at Interstate Music!

- GUITARS & BASSES
- AMPS & ACCESSORIES
- PA SYSTEMS
- KEYBOARDS & SOFTWARE
- RECORDING GEAR
- VIDEOS & BOOKS

*Interstate*  
A Division of Corona Music®

Great SERVICE • Huge SELECTION  
Guaranteed LOW PRICES

Drummers - Ask for our FREE  
Drums & Percussion Catalog

**FREE 877.213.2581**  
catalog www.interstatemusic.com

Aside from practice... We're all you need!

## FULL METAL STRAITJACKET

playing heavy, but pretty enough when I'm clean. I've been touring with it for years. I tune down a whole step, and then I drop the low string another whole step—I'm in *D* with a dropped *C*. I use Ernie Ball strings—.010s for the high string, and extra-thick gauges for the others.

Are there other ways of making guitars sound huge besides turning a Triple Rectifier to 10?

Don't play so busy! When you're taking up all the space playing a million miles per hour, it thins out the sound. But when you're playing a solid riff, and the other instruments are complementing you, it's easy to make the guitar sound huge.

Any other gear you use?

I use a Line 6 DL4 delay onstage. It's awesome. I use it to make certain sections less empty—like at end of "Psycho." But I'm leery of using effects on our albums, because albums are forever. If you use an effect today, and then five years later somebody makes a better one, it makes your effect sound cheesy.

How did you develop that rhythmic, chain-saw-attack on power chords?

That comes from thinking, "How is this part going to move people?" I listen to the drums and vocals, and write my music around them. How all the parts work together is the real secret of the System sound—the guitar just helps me develop the ideas.

If the guitar is such a low priority, how come it sounds so explosive?

That's the song exploding through my guitar. The song is the explosive part.

How do you construct your songs?

You have to know your band when you're the songwriter. I try to get their vibe, so that when I bring in a song, they feel like it's *their* song too. I'll check out what John (Dolmayan, drummer) and Shavo (Oadadian, bassist) are listening to. Serj (Tankian, vocalist) was more into poetry on our first record, and more into melody on this one. If I know what phase he's in, I can get into it, as well. I look at myself, too. What kind of song do I want to do? What kind of sounds do I want bring in? And it's all done without being afraid to try new things.

You did a ton of layering on Toxicity—do you have any problems delivering all those guitar parts live?

The songs come through just fine because we wrote them *without* the layers. The verses, choruses, and other sections are the same whether I play one guitar onstage, or layer 12 guitar parts on the recording.

What was it like sharing production duties

**JAZZ BOXES**

*Jay Tursner*

www.jaytursner.com  
www.musicindustries.com

FOR INFO ABOUT THE COMPLETE JAY TURSNER LINE  
OR TO FIND A DEALER NEAR YOU

**The Experience Resonates**

**MUSIC INDUSTRIES CORPORATION**  
516-794-1888 or 800-431-6699 • fax: 516-794-4099

JT-115  
available  
left-handed

JT-116 DC

JT-117

JT-118  
available left-handed



## You'll agree.

"The D1600 offers a good balance of straightforward operation and sophisticated capability."

"I suspect a lot of folks will see this machine as a luxury ride commanding a midsize price...give the D1600 a good look before you decide to spend more."

- **Keyboard Magazine.**

"The touch screen is quite wonderful; I could get around the unit fast...[The D1600] sounds great, is intelligently designed, and easy to use."

"...you can now produce truly pro-level recordings with a compact, budget-friendly box."

- **EQ Magazine.**

**We think you'll agree. The D1600 Digital Recording Studio—all you need to record, mix and master your next CD.**

## D1600

- Recording Format 24-bit/16-bit uncompressed, 44.1 kHz • 24-bit A/D, D/A conversion
- 8 track recording/16 track playback @ 16-bit mode • 4 track recording/8 track playback @ 24-bit mode
- 20 GB swappable internal IDE hard drive • Optional internal 8x CD-RW drive
- 100 scenes/4 locate points per song • 24 channel, 8 bus digital mixer with scene memory and MIDI automation
- 3-band EQ per channel • Up to 11 effects simultaneously • 106 effects algorithms • Built-in tuner
- Four XLR inputs w/phantom power • 24-bit optical SPDIF I/O • 215 PCM drum rhythms

Visit [korg.com/d1600](http://korg.com/d1600) for a demo.

Version 2.0 software and video manual now shipping and available online\*

©2001 Korg USA. For more info via fax, call (833)367-8530 doc# 4108 [www.korg.com](http://www.korg.com)

# KORG



# Just Released: MUSIC YELLOW PAGES... 2002 EDITION

## The #1 Industry Resource

GUITAR PLAYER SPECIAL  
Only \$14.95 - a \$24.95 value



- Available in print or on CD-ROM
- 40,000 listings of every major manufacturer, wholesaler, distributor and nationwide dealer. Featuring Musical Instruments, Pro Audio Gear, Sound Reinforcement, Lighting, DJ Products and Worldwide services.

### 3 Easy Ways to Order

- Online: [MusicYellowPages.com/UEM](http://MusicYellowPages.com/UEM)
- Toll free: (800) 357-8776
- Fax: (516) 538-9429

### 3 Great Choices

- Super Saver Combo: CD & Print Edition: \$14.95
- The 2002 CD-ROM Edition: \$9.99
- The 2002 Print Edition: \$9.99

Fax Orders: Please select a choice and fax mailing and credit card information on a separate page to: (516) 538-9429

All orders include Free shipping in continental U.S. \$6.00 for all other orders.

## FULL METAL STRAITJACKET

with Rick Rubin?

It's an honor to have Rick produce your record, let alone sit next to him and produce it with him. One thing I learned from him is that a great band should be able to plug in and play, and all the engineer has to do is press the record button to cut a great track. That's how you get the true, live emotion. Rick also taught me that the life of a song bleeds through more when you don't worry about every little mistake.

Now that you've completed two major albums, what do you know about recording guitar that you didn't know before?

I've realized that if you can mix and match guitar tones, and layer them right, you don't need to use so many effects. You're using natural sounds to complement each other, and the blend becomes the effect.

What excites you about the current state of rock guitar?

Today's players are thinking more about the song, and less about their soloing skills. Take Adam Jones from Tool—he never seems to do anything extra to show off. The song is the most important thing. However, there was a lot more experimentation going on in the era of big guitar solos—and that's a good thing, as well.

Who inspired your playing?

As a kid, I was a metalhead, and it was all Randy Rhoads and Eddie Van Halen. Now I like the other end of things, too—guitar players like Jerry Garcia, Carlos Santana, Jimmy Page, and The Edge. Theirs is more of a single-note style of playing, but that single note will take you a long way. I don't know how they do it—it's just pure emotion. I'm influenced by a lot of players, but I don't copy their riffs. It's funny when people say our stuff sounds Armenian—and we are Armenian—but a lot of my parts are influenced by the melodic, Arabic-styled solos of [Iron Maiden guitarists] Dave Murray and Adrian Smith.

Do you have any advice for guitarists trying to find their voices?

My advice for any musician is to just be yourself. Influences are good, but trying to be someone else ain't too cool. Even if you like System of a Down, don't try to be like us. Let us rub off on you, but keep your mind on your own craft. At the end of the day, if you love it, then people will catch on. You sort of have to love yourself before anybody else will. And don't get stuck on one form of music. Be a player that can sit in with a jazz group, a heavy metal group, or a folk band, and you'll be able to fit in wherever you go. Be a chameleon. True artists are always searching for new things.

# ELECTRIC BASSES

*Jay Turser*

## The Experience Resonates

**MUSIC INDUSTRIES CORPORATION**  
316-794-1888 or 800-431-6699 • fax: 316-794-4099

FOR INFO ABOUT THE COMPLETE JAY TURSER LINE  
OR TO FIND A DEALER NEAR YOU

www.jaytursers.com  
www.musicindustries.com

JTB-20 available left-handed

JTB-HAWK JTB-440 JTB-4000HT



*Kramer Focus BassRig*



*Kramer FatPack Combo*



*Kramer RockPack Combo*



Photo © Dave Malt 2000

for the  
**Naughty and the Nice**



Get a **FREE** Kramer T-Shirt with the purchase of any Kramer Guitar or Bass! Offer expires Dec.31st

**Kramer**

Kramer is a Division of Gibson Musical Instruments and is sold exclusively at [www.MusicYo.com](http://www.MusicYo.com)



# PORTRAITS

A GALLERY OF BEHIND-THE-SCENES PHOTOGRAPHS



BY LEGENDARY PRODUCER EDDIE KRAMER



“**T**hey’re little windows into the privacy of the recording session,” says Eddie Kramer about his candid photos of ‘60s and ‘70s rock icons at work. “You look in and you see the artist creating. It’s interaction time—the musicians interacting with each other and with me, and no one cares that I have a camera.” ■ Kramer—the sonic architect of classic Jimi Hendrix, Led Zeppelin, and Kiss albums, and the chief designer of Hendrix’s Electric Lady Studios—was recently honored with photo exhibits at the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio, and in a private lobby at VH1’s corporate headquarters in New York City. In addition to the prints reproduced here, there are roughly 1,080

images in Kramer’s database, and you can view 350 of his photos at [kramerarchives.com](http://kramerarchives.com). Kramer is also compiling images for his upcoming photographic book, *From the Other Side of the Glass*. ■ “This was the time of flower power and a fledgling music business, and everything was very relaxed,” explains Kramer. “No one said, ‘Hey, you can’t have a camera in here!’ I didn’t want to interrupt the creative process, but during rehearsals, I’d run in, adjust a mic, ask Jimi if everything was okay, and then snap a few pictures. I just happened to be in the right place at the right time, and I got off a couple of good shots.” —MICHAEL MOLENDRA

*Thanks to Ernie Rideout for his assistance in preparing this feature*



*Jimmy Page and Robert Plant working out the basic tracks for “Black Country Woman” at Mick Jagger’s country estate, Stargroves, 1972.*

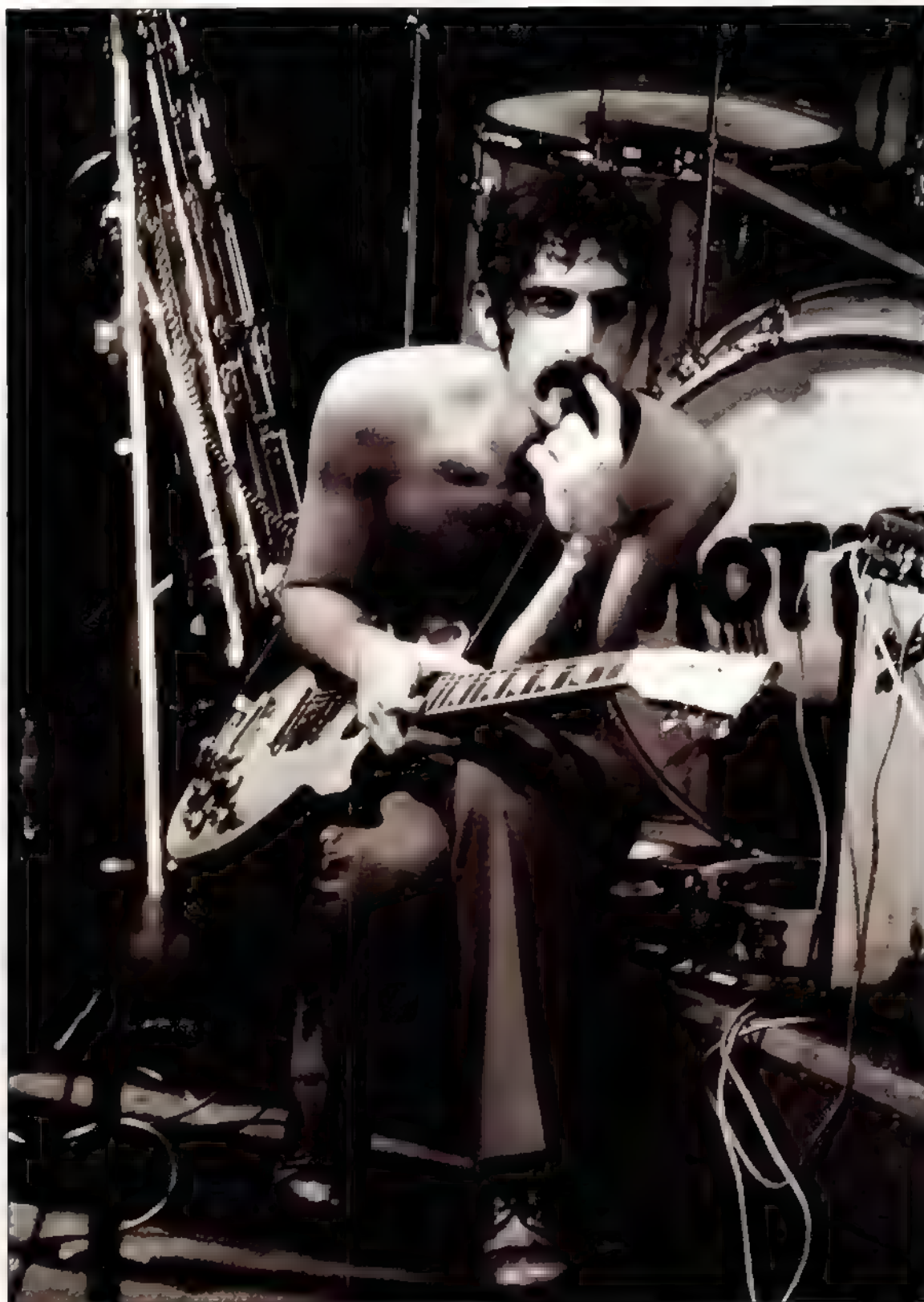
“We had been generating really cool sounds by putting each instrument in a different room of the mansion,” says Kramer. “But ‘Black Country Woman’ was the complete opposite approach—we were going for an intimate sound where room acoustics were *not* a factor by recording outside on the lawn on a nice, sunny day.”



# OF GENIUS

*Frank Zappa onstage  
at the Fillmore East,  
New York City, 1969.*

"Frank's in this really serious pose—like he's digging the band," says Kramer, who often recorded shows using the Fillmore's primitive 8 track studio under the main stage. "In reality some chick jumped onstage while the Mothers of Invention were playing, and a security guy immediately grabbed her and tossed her back into the crowd. Frank just sat down and watched the whole thing unfold."





# PORTRAITS OF GENIUS



*Jimi Hendrix and Noel Redding jamming backstage at Madison Square Garden, New York City, 1969.*

"Just before shows, Jimi would love to jam—but really quietly with a small amp, like a Fender Princeton," remembers Kramer. "Here he's playing his Flying V, which was his 'blues' guitar. He would relax by playing blues before a performance, and he'd go from a very cool, calm guy backstage to this animal onstage."



*Hendrix running through the horn arrangement of "South Saturn Delta Blues" at the Record Plant, New York City, 1968.*

"Jimi's playing a Les Paul Junior, here—which was very unusual," says Kramer. "He would arrange the parts on the guitar, and Larry Fallon [arranger, standing] would translate what he wanted to the horn players. Although Jimi was very shy, when he worked on his music, he was lucid, commanding, and totally in charge."





**Keith Richards tracking acoustic parts during the Beggar's Banquet sessions at Olympic Studios, London, 1967.**

"During these sessions, Jean Luc Goddard was filming his Rolling Stones documentary, *One Plus One*," says Kramer. "Jimmy Miller, who produced the album, was very adept at creating a vibe, and he'd push me to record the acoustics dirtier and crunchier. I feel that's when the Stones were at their best—when they showed their blues roots and played raw."



**Hendrix in mid take while recording Electric Ladyland at the Record Plant, 1968.**

"This photo inspired the title of my upcoming book, *From the Other Side of the Glass*," reveals Kramer. "I shot this with a telephoto lens through the control-room window. Do you get a sense of Jimi's laser-like concentration?"



**Johnny Winter tracking his self-titled debut album at CBS Studios, Nashville, 1969.**

"I wanted a cleaner sound for the acoustic tracks on this record," says Kramer. "I didn't go for a raw quality. I wanted the sound to be very present and in your face. The sessions were interrupted by the telecast of Neil Armstrong walking on the moon."





# PORTRAITS OF GENIUS

Neal Schon recording  
*Santana III* at  
Columbia Studios,  
San Francisco, 1969.

"The band tracked all at once, so the interplay between Carlos and Neal was captured in real time," says Kramer. "The only overdubs were some solos and sweetening parts."



Carlos Santana recording *Santana III* at  
Columbia Studios, San Francisco, 1969.

"This was a weird session—I don't even think a producer was there," remembers Kramer. "But I had a particular way of miking amps with a Shure SM57 and a Beyer M160—pretty much the way I miked Jimi's amps—and, at the time, I think Carlos was looking for *that* sound."



Dave Mason recording Traffic's "*Dear Mr. Fantasy*" at Olympic Studios, London, 1967.

"Jimmy Miller produced this session, and he was the most brilliant producer I ever worked with," says Kramer. "He was able to get the band really into their music and cooking. For this track, we set the band up on a huge stage and captured their live energy. Dave had a good song sensibility, and he held everything down with solid rhythm parts."



---

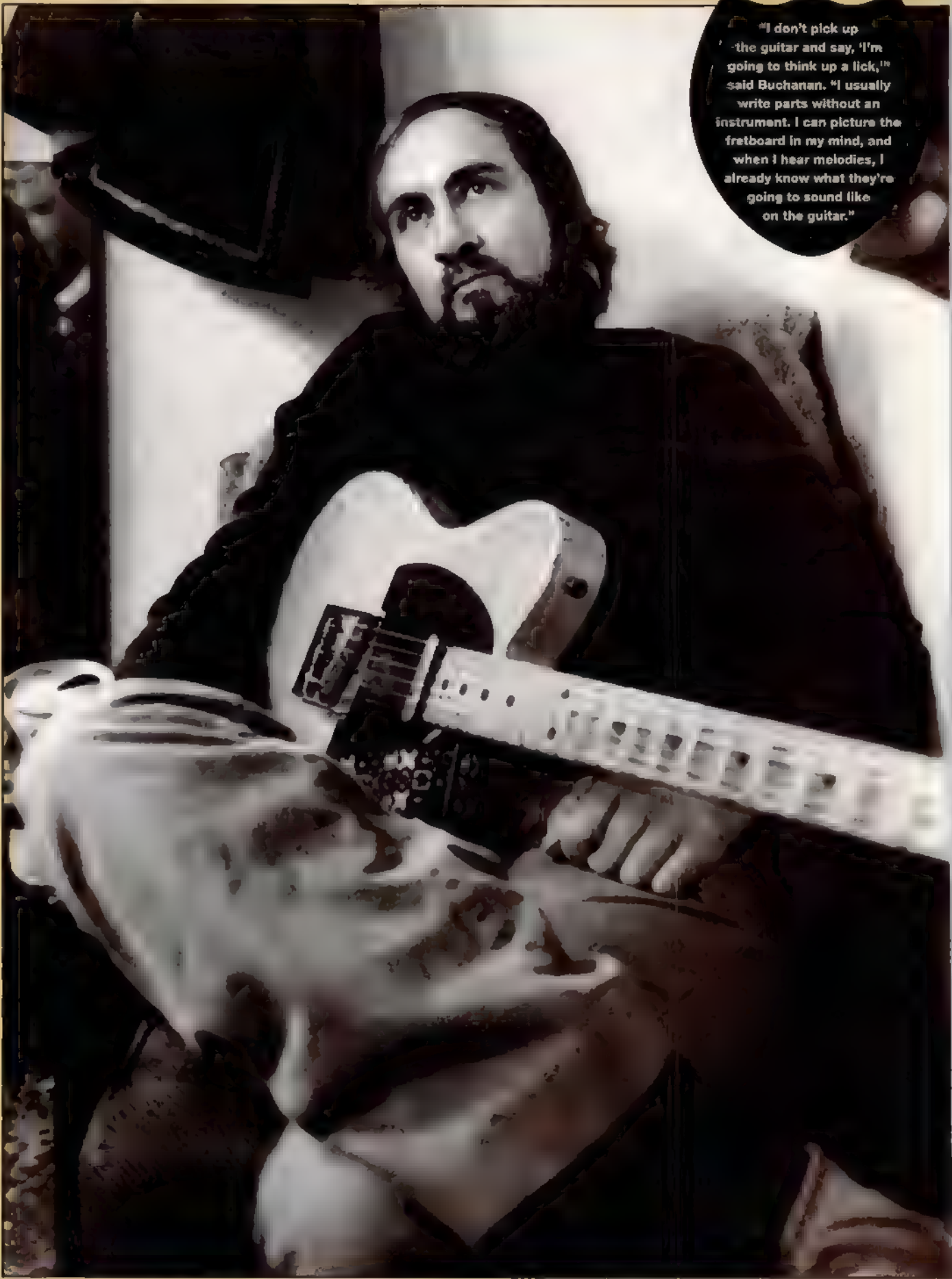
*A very naked Ted Nugent recording a solo at Mira-sound Studios, New York City, 1969.*

"We're servants of the music and the artist," laughs Kramer. "Ted complained he couldn't get this solo, and would have to strip to get into the vibe. You're there to help translate the artist's vision to tape, and you don't want to screw with their 'creative impulses' too much. Still, this is a hysterical picture—very Neanderthal." ■

---







"I don't pick up the guitar and say, 'I'm going to think up a lick,'" said Buchanan. "I usually write parts without an instrument. I can picture the fretboard in my mind, and when I hear melodies, I already know what they're going to sound like on the guitar."

# ROADHOUSE

## Wizard

An Exclusive Preview of  
**ROY BUCHANAN:**  
**AMERICAN AXE**

*By Phil Carson*

**T**

he year 1968 turned life in America into a virtual kaleidoscope of disparate events—the good, the bad, and the unfathomable. In Buchanan's cloistered world, the spring brought intriguing news: Jimi Hendrix was returning to town. Hendrix had just released his second album, *Axis: Bold as Love*, and he was scheduled to play two shows at a ballroom inside the Washington Hilton on March 10. John Gossage, a photographer and manager of a hip > > >

*Photograph By*  
**Jim Marshall**





record shop near Georgetown University, was planning to cover the event for a local underground paper known as the *Quicksilver Times*. The photographer wanted to build his rock and roll portfolio for a book proposal, and he indeed emerged from the day's work with an enduring photographic record of Hendrix in action. Gossage had caught a couple of Hendrix's shows at the Ambassador Theatre the previous August, and he was determined that Buchanan experience Hendrix, too. So when Buchanan stopped in at the record shop, Gossage gave him a ticket to the earlier of the two shows at the Hilton. It seemed like a rare opportunity to expose Buchanan to the hottest performer on the concert scene, but Gossage's secret mission was to turn Hendrix on to Buchanan. Although Buchanan's wife was due to have their fourth child any day, the guitarist expressed interest in seeing Hendrix.

"Roy had been blown away by *Are You Experienced?* when it came out the previous Au-

gust," says Gossage. "It mattered to him. People were always handing him stuff, and saying things like, 'Oh, you've got to listen to Jeff Beck.' Roy didn't pay much attention to any of it. But Hendrix mattered."

No doubt Buchanan hung at the margins of the young crowd to witness Hendrix's take-no-prisoners approach. The Voodoo Child opened with his riveting rendition of Howlin' Wolf's "Killing Floor," and went on to perform "The Wind Cries Mary," "Red House," "I Don't Live Today," and a few of his radio hits such as "Foxy Lady," "Fire," and "Purple Haze." After the first set, Gossage followed Hendrix up to his room to take photographs.

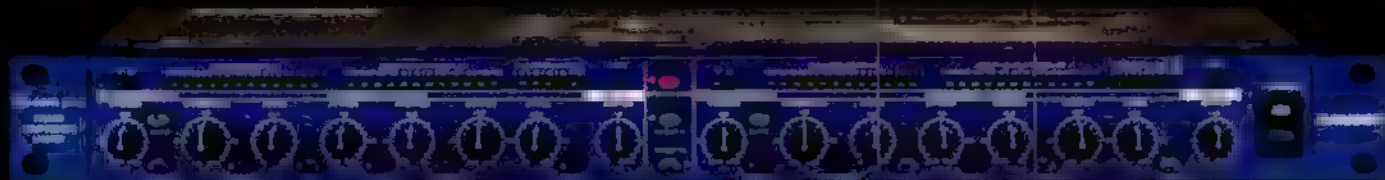
"He was very nice and soft spoken," Gossage reports. "I tried to convince him to go to the Silver Dollar club after his last show and see Roy. I said, 'This is someone you should see. He's the most phenomenal guitar player, outside of you. He came to your show.' But Hendrix gave no sign that he knew who Roy was, and he obviously had more interest in a certain young lady than he had in hearing any more rock and roll."

Still, Gossage went to the Silver Dollar that night, hoping Hendrix had decided to have a look for himself. He never showed up. Later on, Gossage asked Buchanan if he had attended Hendrix's concert. "Yeah, I saw him," came the typically laconic reply.



"One of the things that struck me about Roy was how much he enjoyed being an accompanist," said Alligator Records founder Bruce Iglauer, whose label signed Buchanan in the mid 1980s. "Also, like a jazz player, he loved having a melody upon which he could improvise."

## True blue.



### S-com plus Stereo Compressor/Limiter

It combines a feature-rich Compressor/Limiter, Expander/Gate and Enhancer offering precise control. And its logical front panel layout with extensive metering makes it easy to use. The *plus* is for its useful De-Esser that removes sibilance from vocals and reduces overly bright audio. Most importantly, S-com plus's audio path employs super low-noise VCAs with vast headroom and imperceptible distortion for transparency and sonic integrity.

And it carries S-Class's assurance for intelligent design, superior functionality and unparalleled performance.

**AEG**  
Auto Envelope  
GENERATOR

**SKD**  
Smart Knee  
DETECTOR

**EFR**  
Enhanced  
Frequency  
RECOVERY

"But from that point on, Roy had nothing but good things to say about Hendrix," says Gossage. "He even went on to play several Hendrix songs that night, but with one hand and while drinking a beer—you know, Roy's usual bar tricks."

The contrasts between the two guitarists couldn't have been greater. Hendrix—all of 25—was a Seattle native, and he played the flamboyant, psychedelic warrior in his concert appearances. He moved to the music in erotic

ways, and he took to new heights the guitarist's shtick of matching his facial expressions to his screaming guitar. He played a Stratocaster, plugged into powerful amps, and embraced the evolving technology of effects pedals. He was

## Two Possibly True Stories About Buchanan's Famous '53 Telecaster

*In 1969, with his 30th birthday still ahead of him, his wife pregnant again, and desperately needing normalcy in his life, Buchanan laid down his guitar and picked up a pair of scissors. He enrolled at Maryland's Bladensburg Barber School, and after graduation started cutting hair at a shop in the Montgomery Mall in Prince George County.*



### "I WAS DOING SOMEONE'S

hair the day I first saw my guitar," Buchanan later recalled. "A guy was walking down the street with it, and I knew that guitar was mine. I walked out—right in the middle of the haircut—and said, 'Where'd you get the guitar? I want it!' Usually you'd start trouble like that—the guy might think you were trying to take it from him or something. But

I said, 'What kind of guitars do you like?' He said, 'I like real beautiful guitars.' Well I said, 'I'll get you the most beautiful guitar you've ever seen, and I'll trade you straight across.' So I called a friend who had some connections, and I told him I wanted a purple Telecaster. I had that guitar before the sun went down. Then I went to where the guy was playing, and

I said, 'Here's your guitar. Where's mine?' We swapped. That was it. It was like he knew that guitar belonged to me."

Although it's a great story, Buchanan's good friend from the period, Elwood Brown, disputes it. According to Brown, Buchanan was playing a Les Paul at the time, and other guitarists would bring him their "finds" to see what he thought.

Brown maintains that Buchanan swapped his Les Paul for Charley Jones' latest discovery—a chipped and weathered 1953 Telecaster (serial number 2324) with a honey-finished ash body, a maple neck, and a black pickguard. Buchanan liked the Tele's sound so much that the two players never swapped back. He had found his musical soulmate.

—From *American Axe*

PHOTO: HOWARD BRAININ

## Different shades of blue.



### S-phone Four Channel Headphone Amplifier

It's simply the most versatile and flexible four-channel headphone amplifier you can own. Each channel incorporates independent Level control, Two-Band EQ and a Stereo Aux Input. Listeners can also mix in more of their own signal for "More Me." Plus, the amplifier will power all twelve headphone outs.

The S-phone, like the entire Samson S-Class range, represents a new perspective on audio processing tools.

## SAMSON

S-Class. Burning Audio Technology. Cool Processing Tools.  
To learn more about S-Class products visit our website at [www.samson-tech.com](http://www.samson-tech.com).

© Samson 2001





also black, a lefty, and played louder than anyone ever had previously—a pretty exotic picture that attracted groupies like moths to flame.

At 28, Buchanan had been in the business more than twice as long as Hendrix. The sartorially challenged hillbilly from Ozark and Pixley, in contrast, stood still while playing. He

rarely displayed emotion, preferring instead to dwell solely on his craft. He was long married, and the father of four children. He stuck with his tried-and-true Tele and his modest Fender Vibrolux amp, and he took justifiable pride in producing sound effects with his hands alone. Where Hendrix sought the spotlight, Buchanan preferred the shadows.

But experiencing Hendrix seemed to produce a few revelations in Buchanan, and one was deeply disturbing: Technology had eliminated one of his competitive advantages. Electronic gadgetry now allowed any player to produce the wah-wah effects that Buchanan had painstakingly pioneered on the Telecaster using only his hands and the volume and tone control knobs.

In addition, the fuzz tone Buchanan had achieved using ripped speakers and overheated amp tubes had become readily available at the flick of a switch. The deep, gritty sound he had forged through a decade-long journey across America was now packed into a box—and *that* was being hailed as revolutionary. Few could appreciate the irony of this as well as Buchanan could.

Beyond the music itself, Buchanan grasped that Hendrix's stage act changed the way the game would be played. As an entertainer, Buchanan understood the power of theatrics. He possessed a keen commercial sense, and he was willing and able to explore virtually any commercially viable form of music. He simply wasn't capable of jumping around.

Buchanan, being a shy country boy, believed deeply in the intrinsic power of the music itself. Ironically, so did Hendrix, and he eventually regretted his theatrical approach when his audiences continued to demand the same old shtick. Although no one understood it at the time, Buchanan's down-home approach could not be surpassed merely by Hendrix's wild stage presentation. Still, Hendrix had won the spotlight.

Buchanan concluded he would have to focus on his strengths, and continue to hone the remarkable control he had developed over his sound. That meant sticking with the elemental tone of a highly amplified Telecaster, and drawing from a songbook composed of the basic threads of American popular music—including country, blues, jazz, and roadhouse rock. No loud shirts, no leaping around, no stage act. But Buchanan *did* absorb from Hendrix the techniques he admired.

"Hendrix had made a leap in the kind of guitar playing that Roy was also investigating," says Gossage. "He had found things that Roy had not found. I think Roy envied Hendrix's ability to write songs. The one comment I remember from Roy was that 'Hendrix had the fat-tone, distortion thing down.' This was the competition. Roy had once said to me, 'Clapton is a good guitar player.' And he left it at that. That Roy was on a par with these guys, at that time, was a matter of fact. But I think he had really *seen* the Hendrix show—the Marshall amps, the moves, the singing, the songs—and thought, 'I can't compete with that.' That realization brought Roy back to his roots. He may have been inspired to make his sound more contemporary, but seeing Hendrix made Roy realize that he was *this* guy, and Hendrix was *that* guy. After seeing Jimi, Roy went back to the pure Tele tone as his claim to fame. And it was wondrous. Roy's sound wasn't in the amps. It was in his hands."

*Excerpted from Roy Buchanan: American Axe by Phil Carson. Published by Guitar Player's Backbeat Books (backbeatbooks.com)—which also brought you the tremendously fab Beatles Gear by Andy Babiuk.*

the epiphone bully player pack

Everything you need to get started from Epiphone. Featuring the new E-Series Bully with "Super-Slide" satin finish neck and E-series open coil humbuckers, Epiphone Studio 10S amp, electronic tuner, gig bag, strap, picks, and guitar basics video, the Bully Player Pack can take you from the garage to the stage in style. To see the new Bully Player Pack, and the full line of 2001 Epiphone guitars and accessories, visit your authorized Epiphone dealer or [epiphone.com](http://epiphone.com)

Epiphone  
[epiphone.com](http://epiphone.com)

©2001 The Epiphone Company, a division of Gibson Guitar Corp. All Rights Reserved.

# CREATIVE SOLUTIONS

A WELL-BALANCED MIXTURE OF INNOVATIVE TECHNOLOGY, FEATURE-RICH DESIGN, AND QUALITY ENGINEERING GOES INTO EVERY GODLYKE PRODUCT. FOUNDED BY LEADERS IN THE FIELDS OF MUSIC AND SCIENCE, THIS COMPANY HAS GENERATED VOLATILE CHEMISTRY TO KEEP YOUR TONE POTENT. WHATEVER INSTRUMENT OR STYLE YOU PLAY, GODLYKE PROVIDES THE ELEMENTS THAT WILL TAKE YOU TO THE TOP OF THE MIX.

**GODLYKE**  
DISTRIBUTING INC.



## GUYATONE MICRO EFFECTS

The most compact, professional quality effect pedals available. Micro size, macro tones. Featuring the award winning VT-3 Vintage Tremolo and OD-2 Overdrive.

## GUYATONE FLIP SERIES TUBE EFFECTS

The warmth and full-frequency response of vacuum tubes in a portable package. Featuring the highly acclaimed VT-X Vintage Tremolo.



## GUYATONE SPEED CABLES

High quality cable—built-in volume slider can control acoustic instrument volume without expensive, bulky pre-amps!



## GUYATONE TAPE ECHO

All the warmth and clarity of a vintage tape echo with modern features such as automatic motor shutdown, VU input meter, dual inputs, stereo outputs, 70-800 ms delay time, and multi-tap delays.



## MAXON VINTAGE SERIES EFFECTS

The ultimate analog floor effects for musicians who demand the best. Featuring the OD820 Overdrive Pro, PH350 Rotary Phaser and the award-winning AD900 Analog Delay, CS550 Stereo Chorus, and DS830 Distortion Master.



## MAXON REISSUE SERIES EFFECTS

Faithful reproductions of their legendary 1970's product line. Featuring the award winning OD808 Overdrive and PT999 Phase Tone.



## GUYATONE PT-21 TUNER

Full-frequency chromatic tuner with vibration sensing or microphone tuning, 13 audio reference tones, and auto-calibration mode.

## ACTIVE INGREDIENTS:

**Guyatone**  
WWW.GUYATONE.COM

**Maxon**  
WWW.MAXONFX.COM

**BIXONIC**  
WWW.BIXONIC.COM

## BIXONIC EXPANDORA II

Upgraded version of the original EXP-2000 multi-function distortion pedal. Features front-mounted drive control, increased low-end response and true bypass switching.

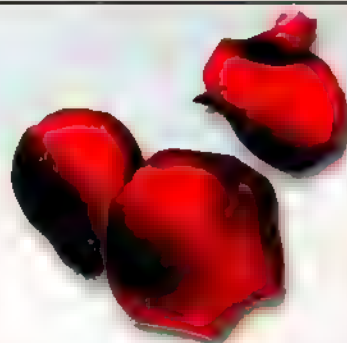


## New SWITCHMODE POWER SUPPLIES

Revolutionary power supply runs off any main's supply (100-230 V) — can power up to twenty 9-volt effects at once! Compact with no transformer (1 outlet space). Regulated, no heat loss or 60 cycle hum. Includes modular jack assembly (phone plug, coaxial, reverse polarity) and 5-connector daisy chain cable.



# Reviews Sunshine Daydream



## AUDIO

### Grateful Dead *The Golden Road*

**T**he Grateful Dead are undoubtedly the most-recorded group in the history of music. As early as 1966, the road crew religiously taped the band's concerts through the P.A. mixing board, and fans began to circulate their own audience recordings. In the early '80s, the late Jerry Garcia and his bandmates started selling special "taper tickets" that allowed listeners to set up mics in a roped-off area of the venue. Since then, legions of devotees have captured every show using state-of-the-art equipment. By trading tapes and discs with likeminded folks, Deadheads are able to amass hundreds of hours of live performances—some dating back to Garcia's jug band days.

This wealth of material means hardcore Deadheads are likely to view *The Golden Road*—Rhino's 12-CD Grateful Dead box set—with mere curiosity. However, typical fans

will be thrilled by the depth of this collection, which contains 15½ hours of music, including seven hours of previously unreleased recordings.

*The Golden Road* merges nine Warner Bros. albums with "soundboard" tapes and studio outtakes from late 1965 through 1972—the Dead's most creative and magical period. You get carefully remastered versions of *The Grateful Dead*, *Anthem of the Sun*, *Aoxomoxoa*, *Live/Dead*, *Working Man's Dead*, *American Beauty*, *Grateful Dead* (a.k.a. *Skull and Roses*), *Europe '72*, and *History of the Grateful Dead, Vol. I (Bear's Choice)*. These albums are augmented with rare tracks, as well as hidden singles, radio promos, and even a stage rap. In addition, there are two CDs of pre-Dead music recorded when the band was called the Warlocks

and the Emergency Crew.

The set's new material is presented in chronological order with the old, so listening to the 152 tracks, we're able to trace the Dead's musical evolution. Slowly—and sometimes painfully—we hear them blossom from a tentative cover band into a telepathic, improvisational ensemble.

#### *Birth of the Dead*

Appropriately, the journey begins with the double-disc *Birth of the Dead*. Composed exclusively of studio tracks, disc 1 opens with six demos recorded for the Autumn label in late '65. Clearly the band was *not* destined for pop radio. Their flat, quavering vocal harmonies pale in comparison to emerging American bands of the day, such as the Byrds and Lovin' Spoonful.

Some details: We hear Garcia

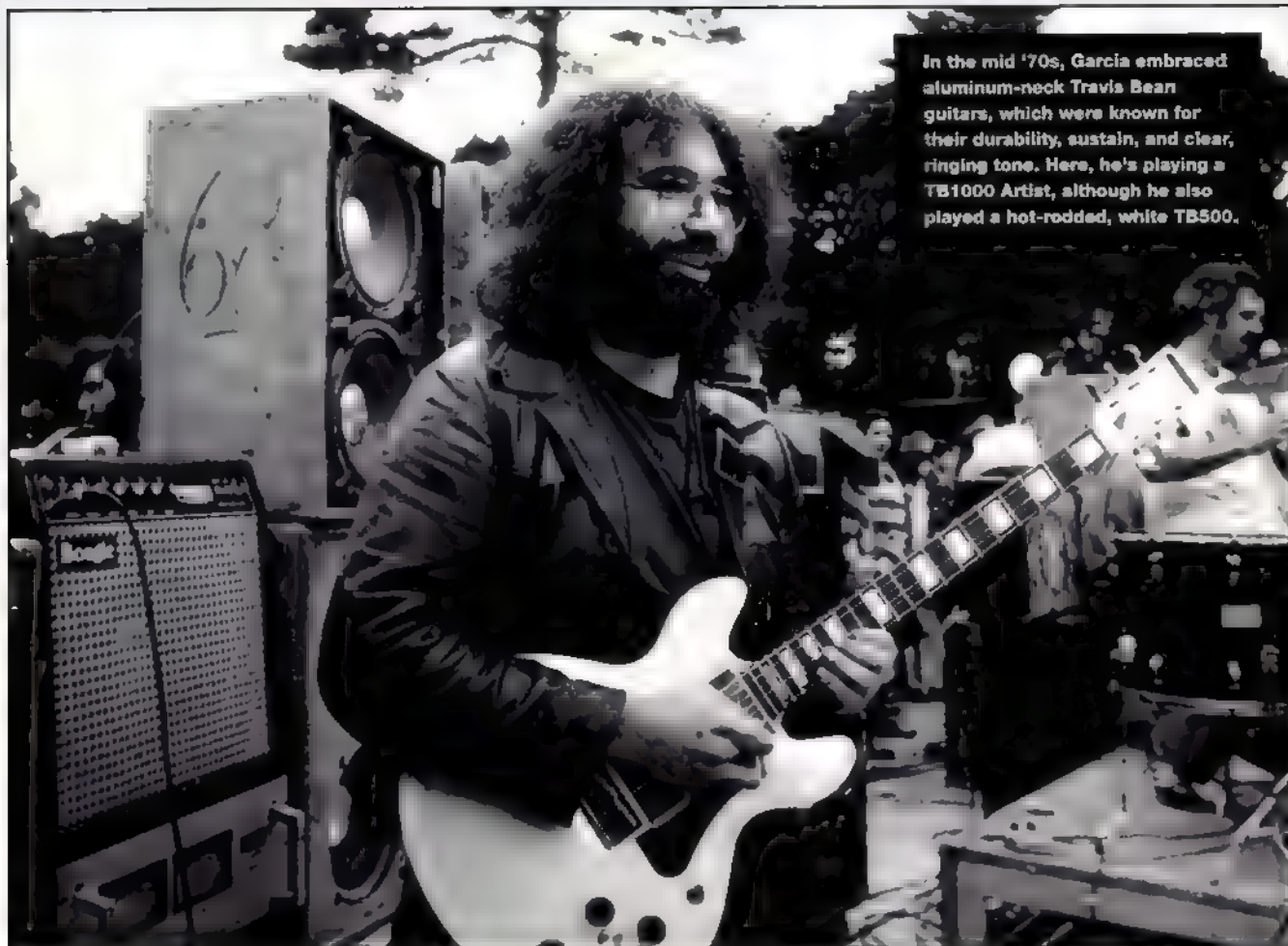
wrangle the last chord in "Mind-bender (Confusion's Prince)" with fast whammy-bar action. For several years, this tremulous move would be an essential element of Garcia's early "Captain Trips" sound. Photos from this era show him playing a red, Bigsby-equipped Guild Starfire hollowbody through Fender amps, and judging from his bright, snappy tone, it's likely he used this setup on these songs.

A bluegrass-tinged "I Know You Rider"—which would become a cornerstone of the Dead's live repertoire—makes its debut here. Combining Yardbird-style rave-up riffing, wailing harp, and a genuinely rockin' Pigpen vocal, "Caution (Do Not Stop on Tracks)" points toward deeper jams just on the horizon.

The next ten songs were cut for the Scorpio label in the summer of '66. Gone is the cold, distant, reverb-drenched sound that characterized the Autumn sessions. Instead, the band is warm, rambunctious, and rootsy. Particularly exciting is Garcia's peppy major-pentatonic solo in "You Don't Have to Ask." This is where we first hear the relentless ascending and descending lines that would power his leads for the next few years. When the Dead hit "Cold Rain and Snow," everything snaps into focus. This is *the* sound—the adenoidal vocals, quivering Bigsby chords, chopped 6-string backbeats, harmonized Farfisa-and-guitar riffs, and fat, incredibly melodic bass lines—that would make them famous.

Disc 2 consists of 14 live songs recorded in the summer of '66. The vocals are ragged and the tempos lurch hither and yon, but it's fun to hear the Dead honing their craft. Highlights include a





In the mid '70s, Garcia embraced aluminum-neck Travis Bean guitars, which were known for their durability, sustain, and clear, ringing tone. Here, he's playing a TB1000 Artist, although he also played a hot-rodded, white TB500.

driving but spacey "Viola Lee Blues," a poignant take on Dylan's "It's All Over Now, Baby Blue," a menacing "I'm a King Bee," and a swaggering "Big Boss Man." It's R&B with a tie-dye twist.

### ***The Grateful Dead***

Next up is *The Grateful Dead*—the band's fabulous debut album that was released in March '67. A mix of rowdy blues, bluegrass, and boogie, the album served as a soundtrack to the Summer of Love. The perky opening strains of "The Golden Road (to Unlimited Devotion)" never sounded better, thanks to the HDCD remastering. (Even standard CD players benefit from this technology, but if you have an HDCD unit, you'll be able to experience the 20-bit encoding used on all 12 discs.) Little details—like the feedback squeals in Garcia's opening notes and

frazzy solo—emerge in full psychedelic splendor.

The new stuff? There are five studio tracks from early '67 (in "Tastebud," we hear how Garcia drew inspiration from Michael Bloomfield), plus a 23-minute version of "Viola Lee Blues" recorded live that fall. The fluid, sustainy lines in this wild jam reveal two things. By now Garcia had complete command over his two-steps-forward-one-step-back pentatonic finger dance, and his black Les Paul (equipped with P-90s and a Bigsby, which he later removed) had replaced the faithful Starfire.

### ***Anthem of the Sun***

The Dead released their second album, *Anthem of the Sun*, in July '68. Unlike *The Grateful Dead*, which was tracked live and mixed in a matter of days, *Anthem* was laboriously crafted from bits and

pieces of studio and live recordings. In a bohemian version of musique concrète, the band melds its trademark throbbing jams and spirited choruses with icy waves of feedback, stony Leslie-processed vocals, and prepared piano. There's also lots of splendid lead guitar. In "Alligator," Garcia's scratchy low-string lines give way to fruity, hornlike tones, as he nimbly darts in and around Phil Lesh's pumping bass and Pigpen's burbling organ. In '68, Garcia is often pictured playing a P-90-equipped goldtop Les Paul outfitted with a trapeze tailpiece. Because his fat, singing *Anthem* riffs don't feature Bigsby warbles, it's a safe bet this guitar starred on the album's key tracks.

The bonus material is especially rewarding: In extended jams taken from an August '68 show in L.A.'s Shrine Exposition Center (including nearly 19 min-

utes of "Alligator"), the band is tight and rocking. Garcia's inventive improvs sound ripe, fluid, and confident, and he's able to coax an amazing variety of feedback from his goldtop.

### ***Aoxomoxoa***

The Dead's third album, *Aoxomoxoa*, is arguably the band's strangest and least successful early effort. Released in June '69, the





## Reviews

disc brought new meaning to the term "high art." Overall, the guitars are ragged, the songs obscure, and the mix cold. Even "Saint Stephen"—which would become a Dead anthem—doesn't groove, and Garcia's guitar sounds halting and disembodied. By contrast, most of the album's bonus material is glorious. Three studio jams recorded in '68 reveal a jazzy Garcia in superb form. His chromatic flurries echo Bloomfield's runs in "East West," and the fat, Paulified tone in "Nobody's Spoonful Jam" recalls Clapton's arched *Fresh Cream* timbres.

### *Live/Dead*

Recorded onstage in early '69, *Live/Dead* is the band's first masterpiece, and, many would argue, one of rock's finest concert recordings. In the 23-minute "Dark Star," Garcia's probing lines and pull-offs twist and coil around the churning bass and drums like sparks in campfire smoke. His double-string oblique bends sound throaty and taut in the rollicking "Saint Stephen," while in "The Eleven," his phrases roll over the 11/4 groove like stream-of-consciousness poetry. Photos from '69 show Garcia playing a bevy of guitars, including a red, Bigsby-equipped Gibson SG, a sunburst Fender Strat with a rosewood fretboard, and a blond Strat with a maple fret-

board. The squawky, ripping tones that permeate *Live/Dead* point unequivocally to the SG.

### *Working Man's Dead and American Beauty*

The band's fifth and sixth albums were recorded and released within a few months of each other in 1970, and beg to be appreciated in tandem. *Working Man's Dead* and *American Beauty* mark a radical shift: Instead of exploring extended, group improvisations, the Dead were suddenly performing concise, melodic songs.

Armed with a Strat and Martin D-18, Garcia fills both albums with scratchy fills, snappy solos, and ringing, Doc Watson-inspired runs. Even his 5-string banjo makes a brief appearance. Most mind-bending, however, is Garcia's soaring pedal steel, which we first hear on "High Time." His melancholic, Leslie-drenched solo in "Candyman" takes the steel where it had never been before—or since.

The newly expanded *Working Man's Dead* includes six songs recorded onstage in '69 and '70. The vocal harmonies will make you cringe, but the ensemble work is spry, cohesive, and dynamic, and the rolling arpeggios that tumble from Garcia's clucky Strat make the journey worthwhile. Among *American Beauty's* extras are five album songs performed at various shows in 1970. The results? "Friend of the Devil" is beautiful, "Candyman" is, frankly, abysmal. The others are sketchy at best, torturous at worst.

### *History of the Grateful Dead, Vol. 1 (Bear's Choice) and Grateful Dead*

The early '70s were astounding years for live guitar records: In 1970, the Who released *Live at Leeds*, Jimi Hendrix gave us *Band of Gypsies*, and the Rolling Stones offered up *Get Your Ya-Ya's Out*. In '71, the Allman Brothers dropped *Live at Fillmore East* and B.B. King delivered *Live at Cook County Jail*. During this same period, the Dead distilled a pair of fine live albums from two years of roadwork.

While ensconced at the Fillmore East in the winter of '70, the band recorded the songs that would later form *History of the Grateful Dead, Vol. 1 (Bear's Choice)*. In '71, the band released *Grateful Dead* (popularly known as *Skull and Roses*). Recorded in various New York and San Francisco venues in the spring of that year, this live collection became the Dead's first gold record.

*History* begins quietly with an excellent acoustic set and then erupts into delightfully raunchy R&B. In the 18-minute "Smokestack Lightning" and pulsing "Hard to Handle," Garcia's Strat cackles and clucks over the undulating rhythm section, and even second guitarist Bob Weir cuts loose with unusually spicy riffing.

The bonus material includes songs recorded a week earlier at the Fillmore West. While these new tracks are a tad less exuberant than their Eastern siblings, the band is in excellent form. Garcia plays with a toothy, biting Strat tone,

FROM A MASTER OF TONE, MELODY AND VIBRATO!  
MOUNTAIN'S

## LESLIE WEST "BIG PHAT ASS GUITAR"

VHS TAPE....71 MINUTES...\$25.00 POSTPAID  
DVD.....82 MINUTES...\$35.00 POSTPAID  
TO ORDER SEND CHECK, MONEY ORDER,  
OR CASH, REGISTERED OR WELL HIDDEN TO:  
GUITAR VIDEO  
P.O. BOX 843  
VALLEY STREAM, NY 11582

\*\*PLEASE MAKE ALL CHECKS  
AND MONEY ORDERS PAYABLE TO:  
RICHEL D.

OR CHECK OUT OUR WEBSITE...windfallmusic.com



pushing his amp and speakers into distortion. In a second version of "Smokestack Lightnin'," he uncharacteristically uses feedback to sustain notes, evoking Peter Green's "The Supernatural."

Because *History* wasn't released until '73, it was *Skull and Roses* that actually followed the cosmic *American Beauty* into the record stores. In *Skull and Roses*, the Dead managed to balance their two seemingly contradictory spirits. We hear both the tranced-out improvisers and the singers of American roots music.

Garcia's breadth is particularly noteworthy. In such cosmic cowboy songs as "Me & Bobby McGee" and "Mama Tried," he pays tribute to Nashville session champ Grady Martin with snappy bends and ornamented arpeggios. In extended jams—including "The Other One," "Wharf Rat," and an epic "Not Fade Away/Goin' Down the Road Feeling Bad"—Garcia snakes stair-step melodies around his bandmates' grooves, peels chromatic fills from his treble strings, and coaxes eerie sounds from his Strat.

#### Europe '72

A splendid collection of songs and jams, the two-disc *Europe '72* makes a perfect starting point for anyone who's new to the Dead. Musically, it's a mix of country, bluegrass, blues, Memphis soul, old-school rock and roll, and R&B. Garcia plays with the steady hand and calm assurance of a true master. His Strat tones

range from achingly pure ("Jack Straw") to clucky ("You Win Again"). He kicks on the wah for "Sugar Magnolia," and plays slide on "Hurts Me Too." On "Mr. Charlie," he acknowledges James Burton with some slick chicken pickin'. Weir steps out a lot, too, bouncing funky jabs, tinkling intervals, crisp hammers, and sly bends around Garcia's flowing melodies. On *Europe '72*, the Dead's hep two-guitar interplay ranks with the very best of the day.

While disc 1 consists of concise songs, the band stretches out in disc 2. The jamming is intricate in "Truckin'," arty in "Epilogue" and "Prelude," and poignant in "Morning Dew." Disc 2 also contains the bulk of *Europe '72*'s bonus material. Garcia slips behind his pedal steel to play stunning weep-in-your-beer licks in "Looks Like Rain," and the band gets funky in "Good Lovin'" before making a seamless transition into "Caution (Do Not Stop on Tracks)," "Who Do You Love," and ultimately—25 minutes later—back into "Good Lovin'." Wow.

You'd have to be a *serious* Deadhead to already own all the music stashed in these 12 CDs. To paraphrase the Dead themselves, *The Golden Road* is a long—and often strange—trip, but if you take pleasure in their music, it's an essential one. **Rhino.**

—ANDY ELLIS ■

*Special thanks to David Gans, Greg Poulos, and Ihor Slabicky for insights and Dead lore.*

IF YOU WANT TO BE A STAR  
YOU NEED THE RIGHT EQUIPMENT

Vacuum Tubes  
Speakers  
Capacitors  
Reverb Tanks  
Pots, Switches  
Books  
and More

CALL TODAY FOR OUR FREE CATALOG



4221 South Maple Avenue  
Tempe, Arizona 85283  
480.820.5411  
fax: 480.820.4643 or 800.706.6789  
info@tubesandmore.com  
www.tubesandmore.com

GET ON TRACK!

With the World's Largest  
Online Community of  
Musicians, Producers  
and Engineers

## JOIN THE TRACK EXCHANGE

Designed exclusively to help you create recordings online with the world's best musicians, engineers and producers!

It's a new way to record and a new way to tap the world community for the best possible sound.

Sessions can be as open or closed as you want them. Totally secure file sharing. Safer than FTP.

- Share sound effects and files
- Review tracks remotely
- Find that hard to find musician
- Collaborate and compose online
- Get community input & critiques

**Sign up today!**

[www.thetrackexchange.com](http://www.thetrackexchange.com)

a MUSIC PLAYER NETWORK service



# THE BEATLES INVASION GRETSCH, HOFNER, LUDWIG, THE FAB GEAR

From the  
Publishers of *Guitar Player*



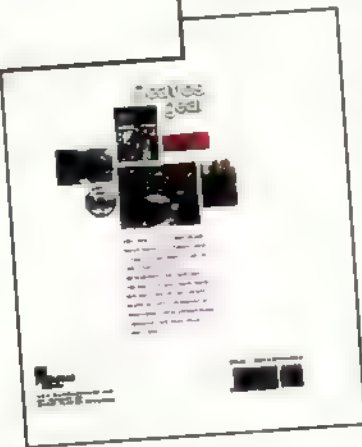
## BEATLES GEAR

All the Fab Four's Instruments, from Stage to Studio

By Andy Babiuk • Foreword by Mark Lewisohn

*Backbeat Books, hardcover, 256 pages, 335 color and B&W photos, ISBN 0-87930-662-9, \$40.00*

Get the first book ever to tell the stories behind the guitars, basses, drums, keyboards, amplifiers, effects—everything The Beatles used to become the greatest rock and roll band of all time. *Beatles Gear* gives you new insights into the instruments, drawn from the author's 400-plus interviews with musicians and others who worked with The Beatles. Along with inside stories from instrument manufacturers and sellers, roadies, engineers, managers, and more—plus unpublished photos—*Beatles Gear* is The Word on the sound that changed the world.



### Official Rules

#### NO PURCHASE NECESSARY

- To enter:** You may enter by printing your name and address on the official entry coupon or on a postcard and mailing it to The Fab Gear Giveaway, 600 Harrison Street, San Francisco, CA 94107 USA or online at <http://www.musicplayer.com/fabgear> beginning approximately November 15, 2001. Entries must be received by March 31, 2002. Enter as often as you wish (as often as once per day online), but each entry must be separately postmarked. Copies, mechanically reproduced, or automated entries, and computer aided or computer generated script entries will not be eligible and are void. The sponsor of this game is United Entertainment Media, Inc. ("Sponsor"), and such Sponsor is not responsible for printing or typographical errors in any sweepstakes-related materials, late, lost, or misdirected mail or transactions that are lost, fail to enter into the processing system or are processed or transmitted late.
- Sweepstakes Drawing:** The winner will be drawn at random on or about May 31, 2002. Odds of winning each prize depend on the number of eligible entries received.
- Eligibility:** Game is open to all legal residents of the United States and Canada (other than the residents of Puerto Rico and the province of Quebec), except for the employees and immediate family (spouses and parents, siblings, children and each of their spouses) of Sponsor, the prize manufacturers, and each of their affiliates, subsidiaries, advertising agencies, and any other company involved with the design, production, execution or distribution of the sweepstakes drawings. In order to win a prize, residents of Canada will be required to answer correctly a time-limited mathematical skill testing question to be administered via telephone.
- Release:** Winner releases the Sponsor, the prize manufacturers, and each of their parents, subsidiaries, affiliates, officers, directors, agents, and employees from any responsibility or liability in connection with any loss, accident, or death incurred in connection with the use of the prizes won in the giveaway. The winner hereby consents to the use of his or her name and/or likeness by the Sponsor for advertising purposes without additional compensation unless prohibited by law. The verified prize winner and/or prize winner's parent or legal guardian will be required to sign an Affidavit of Eligibility and a Publicity/Liability Release unless prohibited by law. Those materials must be returned within ten days of notification. Failure to comply may result in disqualification and the selection of an alternate winner. All prizes for the game are donated by third parties. The game is not meant to convey any endorsement of any product or service, nor does a third party's donation of any prize have any influence on Sponsor's editorial coverage.
- Taxes:** Any tax liabilities are solely the responsibility of the winner and the winner will be required to provide his or her social security number or tax payer identification number for tax purposes. All federal, state, local, municipal, and provincial laws and regulations apply.
- General:** Sponsor shall be deemed sole interpreter of the rules and conditions. By participating, entrants acknowledge and agree to be bound by these rules and that the decisions of the Sponsor are final. Sweepstakes is void where prohibited by law. Prize components are not exchangeable, transferable or redeemable for cash. Prizes shown are estimated retail prices, and actual prices may vary. SPONSOR DOES NOT MAKE AND IS NOT RESPONSIBLE FOR ANY WARRANTIES (INCLUDING IMPLIED WARRANTIES OF MERCHANTABILITY OR OF FITNESS FOR A PARTICULAR PURPOSE) OR ANY GUARANTEE WITH REGARDS TO ANY PRIZE OR PORTION THEREOF. All sweepstakes entries become the property of the Sponsor and will not be returned. In the event of unavailability of stated prizes or component(s) thereof, Sponsor reserves the right to substitute item(s) of comparable value. Sponsor reserves the right, in its sole discretion, to cancel, terminate or suspend the Internet portion of this giveaway should virus, bugs, non-authorized human intervention or other causes beyond its control corrupt or affect the administration, security, fairness or proper play of the giveaway. In such cases, Sponsor reserves the right to select the winner from mail-in entries only.
- Winner's List:** To obtain the name of the prize winner, send a self-addressed, stamped envelope to "Winner," The Fab Gear Giveaway, 2800 Campus Drive, San Mateo, CA 94403 USA by November 30, 2002.

# BEGAN WITH RICKENBACKER & VOX. GIVEAWAY! **Total Value: \$13,174.00** (Manufacturers' Suggested Retail Prices)

## One Lucky Winner Will Receive:

### From Hofner:

One Vintage '62 bass with case  
Paul's violin bass is the stuff of legend. The authenticity of this Vintage '62 delights Hofner aficionados with details from Paul's original, like the "strip" tuners and two-piece neck.

**Value:**  
**\$2,695.00**

### From Rickenbacker:

One 325V63 guitar with case  
John's 1964 Rickenbacker 325 hit the spotlight on The Beatles' second "Ed Sullivan Show." With its solid black knobs, Kluson-style keywinds and vintage reissue case, this 325V63 remains true to the original.

**Value:**  
**\$2,069.00**

### From Ludwig:

One Fab Four drum outfit, model L9024LMOQ  
Celebrating Ringo's famous kit, this very limited edition (only 45 made!) gleams with '60s-era Oyster Black Pearl finish and includes a 22" bass, 16" floor tom, 13" rack tom, and 14" snare.

**Value:**  
**\$3,190.00**

### From Gretsch:

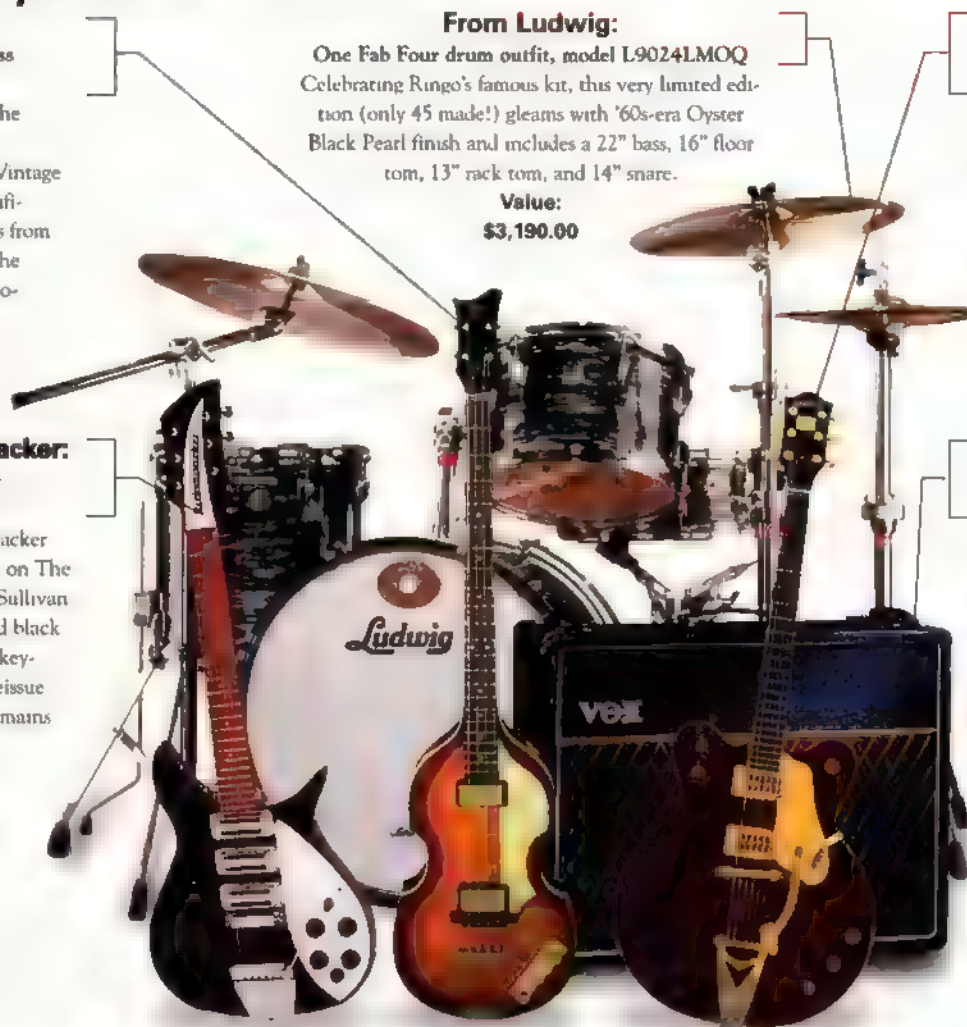
One G6122-1962 guitar with case  
George made history with his Country Gent on the "Ed Sullivan Show" in 1964. This Country Classic Reissue features a three-piece rock maple neck with ebony fingerboard and much more.

**Value:**  
**\$3,070.00**

### From Vox:

One AC30/6  
Top Boost amplifier  
The Beatles' sound was heard 'round the world through the AC30. This 30-watt, Class A, all-valve amp features two Celestion G12M 25-watt Greenback speakers, diamond fret cloth, and basket weave vinyl.

**Value:**  
**\$2,150.00**



### THE FAB GEAR GIVEAWAY ENTRY FORM—ENTER BY MARCH 31, 2002!

☐ **YES!** Enter me in The Fab Gear Giveaway **AND** send me an **author-signed copy of Beatles Gear All the Fab Four's Instruments, from Stage to Studio** for \$40.00 plus shipping and sales tax.\*

☐ **No,** I don't want to buy (or I already own) **Beatles Gear**. Just enter me in The Fab Gear Giveaway.

\***Beatles Gear** (order #MU3916):  
US\$40.00  
Shipping: In US and Canada, please add US\$5.50 per book. Sales tax: In CA and TX, please add applicable local sales tax; in Canada, add GST/HST. Orders must be pre-paid.

#### MAIL TO:

The Fab Gear Giveaway  
600 Harrison Street  
San Francisco, CA 94107 USA

☐ Check enclosed  
☐ Charge my:

☐ Visa ☐ MasterCard

☐ AmEx

Card#

Exp.

Name

Signature (required for all book orders)

Street Address

City, State/Prov.

Zip/Postal Code

Phone

E-Mail\*\*

\*\*By providing your e-mail address you grant United Entertainment Media, Inc. (UEMI) the permission to contact you in the future via e-mail concerning your subscription, registration and purchase, as well as other JEM products and services.

OR VISIT: [www.musicplayer.com/fabgear](http://www.musicplayer.com/fabgear) OR FOR FASTER SERVICE, CALL: (408) 948-8294  
to order the book. Your book order will automatically enter you in The Fab Gear Giveaway.



## Bench Tests

# Wah Shootout

## Eight Wicked Wahs Go for the Gold

By the GP Staff

**T**he wah-wah pedal has been around for more than three decades now, and its popularity shows no sign of diminishing. People just don't seem to get bored with this filter effect, and with manufacturers becoming ever more creative in the way they integrate

wah with other features, many of today's wah pedals are now highly evolved devices that can produce sounds that are *way* beyond what the Thomas Organ company cooked up in 1967. A quick survey of wah land shows a veritable army of new wahs awaiting the touch of your

### Snapshot

The staff of *Guitar Player* tackles eight wah pedals—the Budda

Bud-Wah (\$199), Danelectro Dan-O-Wah (\$99: an October '01 Editors' Pick Award winner), Dunlop CryBaby 535Q (\$199), Fulltone Clyde Deluxe (\$289), Morley Bad Horsie 2 (\$209), Snarling Dogs Whine-O (\$184), Tech 21 Killer Wail (\$176), and the Vox Wah-Wah (\$195). The Dunlop, Fulltone, and Vox pedals win Editors' Pick Awards.

toe—everything from low-cost models with flashy housings and myriad tonal options to pricey

boutique pedals that replicate the sounds of vintage units.

To check in on the current state of wah, the *Guitar Player* editors gathered around an assortment of pedals—a Budda Bud-Wah, a Danelectro Dan-O-Wah (an October '01 Editors' Pick Award winner), a Dunlop CryBaby 535Q, a Fulltone Clyde Deluxe, a Morley Bad Horsie 2, a Snarling Dogs Whine-O, a Tech 21 Killer Wail, and a Vox Wah-Wah—and took turns wailing, crying, funkifying, and pushing the tonal wack factor. Then the staff met to share their opinions, rate each pedal, and select winners in three categories: Most Flexible, Best Overall Tone, and Best Classic Tone.

All the wahs were auditioned in clean and distorted configurations with a variety of guitars, including Fender Strats and Teles, a Gibson Les Paul, a Guild X-160, a Godin LG, and a Hamer Newport. Our test amps were a Fender Twin Reverb, a Vox AC30, a Marshall JCM 800, a Bogner Uberschall, an Orange Crush 15, a Tone King Comet 20, and a Victoria Double Deluxe. —ART THOMPSON



## Budda Bud-Wah \$199

The classy looking Bud-Wah features a chrome-plated rocker, true-bypass switching, and a circuit designed to replicate the midrange honk and boosted top-end of the early Vox and CryBaby wahs. The unit's clean interior features a glass-epoxy circuit board, a copper-clad inductor, and handwired input and output jacks. As with a vintage wah, you have to undo the bottom plate to access the 9-volt battery, but a welcome update is the jack for an optional DC power adaptor.

### Editor Assessments

"A great sounding wah from the Vox school of tone. The Budda is voiced a little too bright for my taste, but it sounds so clean and rich that I could probably easily adjust for it." —MATT BLACKETT

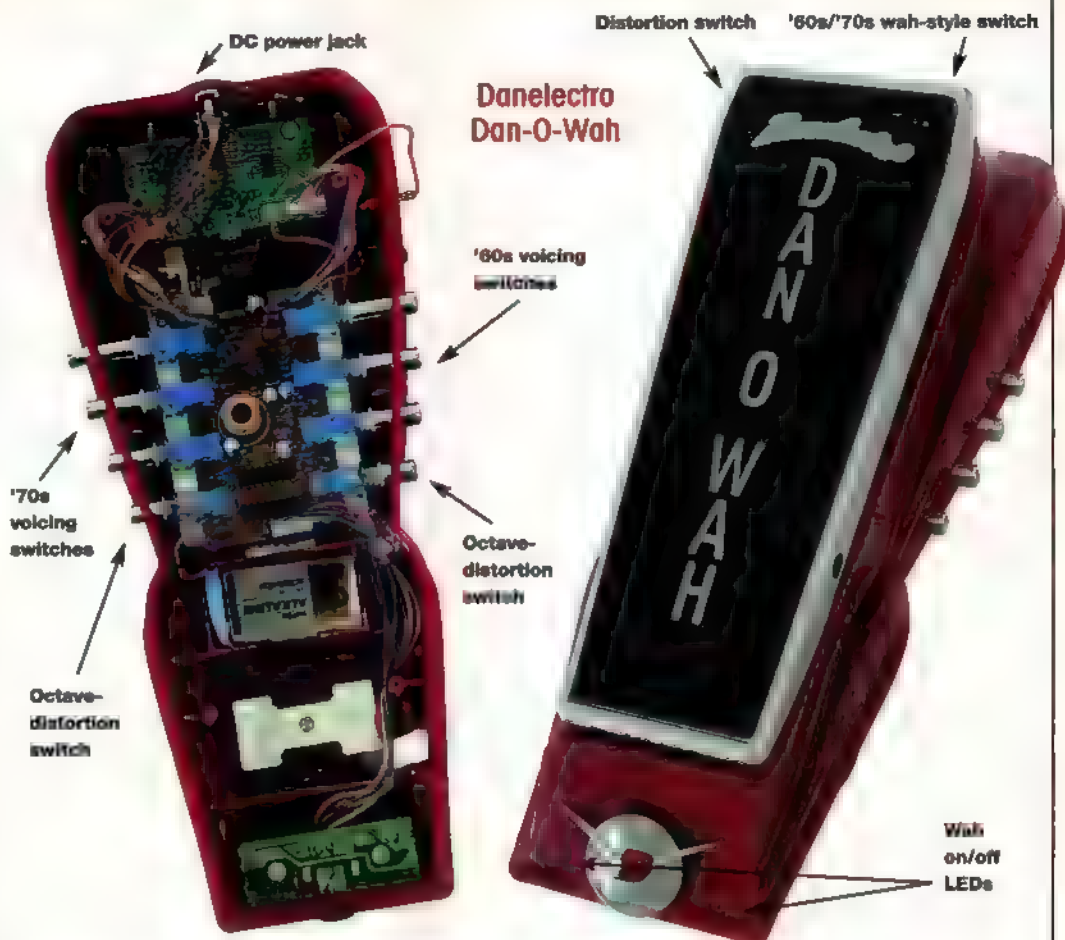
"What you see is what you get with this bad boy. Although the Budda shares the Vox's sweet sweep and vowel-like qualities, the Budda reaches farther into the treble region than the Vox. Clean or distorted, the Budda consistently delivered expressive, musical wah tones." —DARRIN FOX

"The Bud-Wah seems separated at birth from the reissue Vox Wah-Wah, as it offers similarly delicious sparkle. It runs a close second to the Vox, however, because its sweep is voiced slightly on the brighter, more piercing side—more "ah," less "wah." If you're finicky about tone, you might want to audition the Vox and Budda side-by-side, because you never know what's going to sit right in the mix. External factors, such as the tone of the cymbals your drummer uses, could tip your decision." —JUDE GOLD

"The Bud-Wah delivers beautiful detail, but with more treble frequencies than the Vox."

—SHAWN HAMMOND

"The Bud-Wah's enhanced high-end shimmer is a groovy update of the classic Vox timbre—and that makes this pedal a toss-up for me. I wouldn't choose it over the Vox in a studio session or small combo context, because I like where the Vox's





# iGuitar®

String different.



Winner 1st Place Best Value  
Golden Axe Award 2000  
[www.harmonysentral.com](http://www.harmonysentral.com)



i2000™   
series

[BrianMooreGuitars.com](http://BrianMooreGuitars.com)

South Patterson Business Park • 2022 Route 22 • Brewster, NY 10509

914.279.4142 F. 914.279.5477 • [BMCGuitars@aol.com](mailto:BMCGuitars@aol.com)

© 2000 BMG, Inc. All rights reserved.

*iM*

# Bench Tests

## Wah Shootout

treble position sits in the mix, and I dig its unadulterated vintage vibe. On the other hand, if I was struggling to wail over a large band that incorporated horn players, keyboardists, and percussion loops, I'd be more than grateful for the Bud-Wah's aggressive cutting power."—MICHAEL MOLEND

"A very liquid-sounding wah with a little extra top-end pop that allows you to stand out, even when you're just laying back on a simple rhythm groove. The Bud-Wah sounds exceptionally clear and musical, and, due to its higher-frequency voicing (which can be adjusted by manually resetting the potentiometer), it's an especially good choice for humbucker players."—ART THOMPSON

## Dan-O-Wah \$99

Perhaps the most striking-looking wah on the planet, the Editors' Pick Award-winning Dan-O-Wah offers '60s rock and '70s funk sounds, which are toggled between using the footswitch on the front right of the pedal. The left switch activates a distortion circuit, and the chrome-plated "exhaust stack" buttons on each side of the unit provide three progressively darker shades of wah for each decade, as well as activate an octave function for the distortion. Other features of the Chinese-made pedal include wah-era "tail lights" (left is '60s, right is '70s), a distortion bypass indicator, and a DC power jack (the adaptor is optional). The Dano's complex circuit uses three separate boards, with the center board gripping the bulk of the components—including the exposed-coil inductor and the eight side buttons. The battery is accessible via a hatch on the metal bottom plate, but the door itself is not attached to the plate, and could easily be lost.

## Editor Assessments

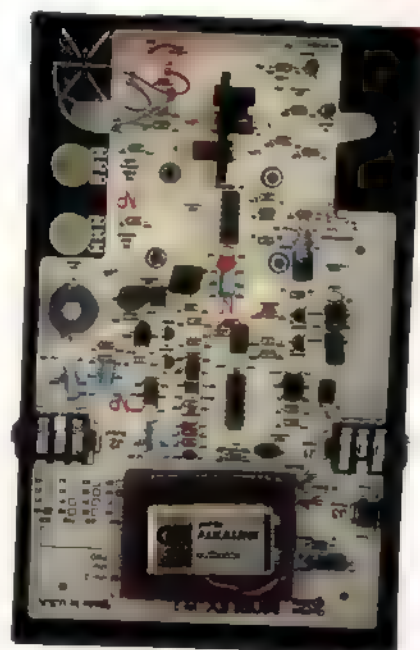
"The Dan-O-Wah has a great



Fulltone  
Clyde Deluxe



Morley Bad Horsie 2







# Not All Acoustics Are Created Equal

Carvin is proud to introduce the Cobalt Series of acoustic guitars. These full size, hand-crafted dreadnought acoustics offer features only found on liberally priced instruments. Premium selected woods and the Cobalt's special X-bracing yields a sweet acoustic tone with superb depth and brilliance. The Rapid Play™ low-action neck provides unmatched comfort and playability. The single cut-away models feature the Fishman® Matrix™ pickup and Prefix Plus™ preamp for awesome flexibility—plugged or unplugged. With 8 different models to choose from you won't find another acoustic that plays, sounds and offers the same high-end quality and features at an equivalent price. Call now for immediate shipment or order on-line at [carvin.com/cobalt](http://carvin.com/cobalt).

## Cobalt Series Acoustics Feature:

- AA grade premium selected woods
- Special X-bracing for clear tone and resonance
- Solid Mahogany neck with smooth Satin finish
- Dovetail neck joint for superior sustain
- Rapid Play™ low-action neck
- Tusq® saddle for clear & vibrant sustain
- Ebony bridge pins with Abalone inlays
- Grover™ high quality chrome tuners
- Elixir NanoWeb™ long lasting strings
- Precise Carvin set-up & intonation

CARVIN  
Cobalt  
SERIES



For specs or to order, visit [carvin.com/cobalt](http://carvin.com/cobalt)

**carvin.com 800.854.2235**

WORLD'S #1 FACTORY DIRECT MUSIC STORE

Enter carvin.com's weekly FREE GEAR giveaway!

# Bench Tests

## Wah Shootout —

look and a ton of features. The '60s wah settings are the most useful—much warmer and fuller than the '70s settings. The distortion and octave options aren't the subtlest effects in the world, but they contribute to this pedal being a sonic Swiss Army knife and a *great* deal." —MB

"Of all the settings, I preferred the '60s mode, which sports a more even and musical voice. Still, the Dano lacks the complex timbres of vintage wahs. In '70s mode, the treble positions not only bring the funk, they bring the pain with unforgiving treble bite. However, the Dano definitely succeeds as an inexpensive, fun wah." —DF

"What it lacks in a metal housing, this plastic 'auto' wah makes up in vibe and style—and a very musical set of '60s voicings. The smooth sweep makes it very useful in both clean and high-gain situations. The Dan-O achieved aggro, over-the-top—almost synth-like—effected tones with the Bogner Uberschall. But, side-by-side with the other pedals, it produced slightly lower-resolution timbres—almost like a cheaper pair of sunglasses. But the Dano *feels* very natural, and its sweep will have you mouthing 'Ws' as you play." —JG

"The Dano accentuates a narrow range of frequencies, while other units—like the Vox—allow a broader range of tones to come through. The Dano's '60s presets are round, mellow, and pleasing, while the '70s tones are a bit ice-picky. With a dirty tone, the Dano is totally *nasty*—but in a good way. Even with its fuzz circuit disengaged, this pedal makes a grungy-sounding amp sound even grungier." —SH

"You can't really argue the value proposition of the Dan-O. Heck, it delivers six wah flavors, distortion, and an octave effect for \$99 retail. It's also a conversation piece—and that ain't half bad when you're desperately trying to





# Bench Tests

## Wah Shootout

call attention to yourself onstage. For all those reasons, I really wanted to love this pedal, but Cupid's aim was disrupted by the Dan-O-Wah's shrill treble personality. I couldn't get comfy with any of the wah settings, and I agree with Art that the tones lack vibe. I'd certainly employ the Dan-O for a specific timbral effect in the studio, but I wouldn't give it any room on my pedalboard." —MM

"The smoother '60s-style wah tones are happening, but the '70s sounds are shrill, spiky, and only cool for *very* funky textures. Still, the sheer variety of wah flavors this pedal delivers is outstanding, and the octave distortion is a nice bonus. I just wish the sounds were a little more vibey." —AT




### Dunlop CryBaby 535Q \$199

Dunlop has been in the wah biz a long time, so it's no surprise that the new 535Q is a highly evolved pedal with a lot of tonal options. One of the most striking

### Vox Wah-Wah

Union Jack finish



The Ratings Game	Tone	Workmanship	Features	Vibe	Value
Budda Bud-Wah	★★★★	★★★★	★★★	★★★★	★★★★
Danelectro Dan-O-Wah	★★★	★★★	★★★★	★★★★	★★★★
Dunlop CryBaby 535Q 	★★★★	★★★★	★★★★	★★★★	★★★★
Fulltone Clyde Deluxe 	★★★★	★★★★	★★★★	★★★★	★★★★
Morley Bad Horse 2	★★★	★★★★	★★★★	★★★	★★★★
Snarling Dogs Whine-O	★★★★	★★★★	★★★★	★★★★	★★★★
Tech 21 Killer Wah	★★★	★★★★	★★★★	★★★★	★★★
Vox Wah-Wah 	★★★★	★★★★	★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ★ —————> Excellent = ★★★★★

# SANTANA

SE



"This guitar is your first wings. It's assigned and designed to unfold your vision and imagination."

Carlos Santana

380 Log Canoe Circle, Stevensville, MD 21666  
[www.psguitars.com](http://www.psguitars.com)



## Wah Shootout

details about the 535Q, however, is its spring-loaded auto-return rocker that activates the effect when you press down on the pedal. The rocker automatically snaps back to a heel-down bypass mode whenever you take your foot off, and you can adjust the bypass interval (via an internal trim knob) so that the effect isn't cut off when you pull back on the rocker. (Maximum delay time is one-half second before bypass occurs, and the 535Q is also available with a standard toe switch.)

The primary controls on the right side of the unit are a 6-position rotary Wah Range switch, a Wah Fine Tune control, and a Boost on/off

switch. Two trim pots on the left side allow you to adjust the "Q" (width of the bandpass notch) and the volume boost.

The 535Q has true-bypass switching, a DC power jack (the adapter is optional), and a plastic hatch on the bottom plate that allows quick access to the 9-volt battery (as with the Dan-O-Wah, however, the door is not permanently attached to the plate). The majority of the 535Q's circuitry—including the metal-shrouded inductor—is neatly arranged on a single glass-epoxy board, with only the Range and Fine Tune pots mounted to smaller satellite board.

### Editor Assessments


"A great-sounding, incredibly flexible wah.

Sounds killer clean or dirty, and the Q and Fine Tune controls enabled me to dial in just the right 'squawk' point in the pedal's throw. The 535Q has more features than I need, but two of those—the boost and the auto-return—are *indispensable*. If I could only have one wah, the 535Q would be it, hands—and feet—down." —MB

"Many players will dig the chameleon aspects of this pedal, but just as many—myself included—will get option anxiety. Although the Fine Tune control is subtle, if you're lusty to personalize your wah sound, it definitely helps. The boost function is my favorite feature, because it allows you to hit the front of your amp *hard* for extra grind, and also ensures that the effect gets heard. The 535Q can easily approximate vintage wah flavors, but it truly excels for heavy riffing through a high-gain amp." —DF

"The 535Q is like having several wah pedals in one. It offers the classic CryBaby tone, and its 6-position Range knob allows you to incrementally color your overall sweep—which will help you find a tone that nestles perfectly into a mix, or sound musical with a wide range of amps. The 535Q's auto-return feature should only be a bummer for players that like to leave their wah on in a certain position, and then take their foot off the pedal. The rest of us can enjoy doing something you can't do with a conventional wah—effortlessly sneak in wah tones mid-phrase, mid-riff, or mid-solo." —JG

"The 535Q's controls are great for tweakers and studio rats, but may cause plug-and-play



**Own a Guitar That's As Unique As You Are**

Visit our new web site at [www.zionguitars.com](http://www.zionguitars.com).

**Zion**

Handcrafted String Instruments Since 1980

ZION GUITAR TECHNOLOGY 2962 Avenida Arroyo, Raleigh NC 27604 T 919.784.8758

## Contact Info

**Budda**, 31 Joseph Ct., San Rafael, CA 94903; (415) 492-1935; [budda.com](http://budda.com).

**Danelectro**, dist. by Evets, Box 2769, Laguna Hills, CA 92654; (949) 583-2419; [danelectro.com](http://danelectro.com).

**Dunlop**, 150 Industrial Way, Benecia, CA 94510; (707) 745-2722; [jimdunlop.com](http://jimdunlop.com).


**Fulltone**, 12906 1/2 Venice Blvd., Los Angeles, CA 90066; (310) 397-3456; [fulltone.com](http://fulltone.com).

**Morley**, 185 Detroit St., Cary, IL 60013; (847) 639-4646; [morleypedals.com](http://morleypedals.com).

**Snarling Dogs**, dist. by Matthews & Ryan, 68 34th St., Brooklyn, NY 11232; (718) 832-6333; [snarlingdogs.com](http://snarlingdogs.com).

**Tech 21**, 333 West 52nd Street; New York, NY 10019; (212) 315-1116; [tech21nyc.com](http://tech21nyc.com).

**Vox**, dist. By Korg USA, 316 S. Service Rd., Melville, NY 11747; (516) 333-9100; [voxamps.co.uk](http://voxamps.co.uk).



Pete Townshend and the power of  
Fishman ... pure genius.

Because when Pete walks on stage, the  
Fishman Powerbridge™ pickup is the only  
acoustic pickup he trusts to deliver his  
music. Loud and clear.

From subtle finger-picked passages to  
crushing windmill power chords. From  
the opening acoustic chords of Pinball  
Wizard to the high energy riffs of My  
Generation. And everything in-between.  
Give your guitar an infinite palette of  
sound.

Follow Pete's lead. Play Fishman.  
And you won't get fooled again.

The Fishman family of Powerbridge™  
Pickups for  
Strat-style,  
Telestyle and  
Tune-O-Matic  
bridges



**Loud  
AND  
Clear**

**FISHMAN®**

*Acoustic Power*

Built On Performance.  
[www.fishman.com](http://www.fishman.com)

Photo Credit: Rose Hallin

FENDER®, STRATO, AMERICAN STANDARD SYSTEM, AMERICAN STANDARD TELE®, TELE® are registered trademarks of Fender Musical Instruments Corp., with which Fishman Transducers Corp. is not affiliated.



## Wah Shootout

types to wig out. As someone who likes to do slow sweeps from the heel position, I hated the auto-off feature. It's good that the 535Q is available with a conventional toe switch. Overall, the CryBaby offers one of the highest versatility quotients. While it isn't always as rich sounding as the Vox, Fulltone, or Budda wahs, it comes close, plus its controls let you thunder through a high-gain amp with an ominous tone the other pedals can't quite match." —SH

"Because I've owned studios for years—and I love to mess with console and outboard EQ—I totally dug the tremendous tonal firepower of the 535Q. I also appreciated that I could dial in tim-

bral colors and exploit all the magic of subtle, 'in-between' settings, rather than being forced to accept preset filter sweeps. The boost is a no-brainer bonus—of course you want more juice! Even the pedal's fundamental personality is a gas. It elicits classic Hendrix-like wails, blistering Mick Ronson-inspired shrieks, and sweaty funk wacka-wackas. The only thing that creeped me out was the auto return. I like to work the bass side of wahs, and it was a drag to hear a straight tone every time I dropped my heel too far back." —MM

"The 535Q is easily the most flexible wah I've ever heard. The 6-position Range switch provides a lot of cool colors, and by playing with the Fine Tune control, you can make any of these voices speak with a 'wah' or a 'wow' accent. Add the Q

control (which allows you to hone your wah tone for a broader or a more peaky response) and the boost function (which lets you decide how hard you want the effect to jump when you switch it on), and the 535Q adds up to being perhaps the best all-around wah you can buy. And did I mention that it sounds particularly wicked through a high-gain amp?" —AT

## Fulltone Clyde Deluxe \$289

A handsome hunk with its powder-coated welded-steel enclosure, the Clyde Deluxe offers three wah flavors (Wacked, Jimi, and Shaft), variable volume boost, an on/off status LED, and an internal control for adjusting the filter resonance. Accessing the 9-volt battery requires removing the bottom plate, but a DC power jack is included. The Clyde's workmanship is outstanding, and the boutique touch is apparent in the high-quality parts, the handwired circuit board, the clean soldering, and the neatly routed wiring. Other nice touches include the use of shielded cable in critical areas, and shrink-tubing strain relief on many of the connections. This is a very well-made pedal!

## Editor Assessments

"A very sweet sounding wah with lots of flexibility. One of the three voicings will almost certainly work for any guitarist. The Wacked mode is extreme in a good way, and the boost is a great added feature." —MB

"The Clyde Deluxe wins the award for having three amazing wah sounds. On the Jimi setting, the Clyde rivals the Vox in smooth, vintage tones. The Shaft position yields extended top-end without being overly quacky, and the Wacked setting adds throaty growl to heavy riffs. The only thing better than the Clyde's sounds is its flawlessly handwired interior—a virtual textbook in the art of stompbox craftsmanship." —DF


"When it comes to raw musicality, this pedal knocks your socks off. Dial up some rude clean tones through a Vox AC30 or a Fender Twin, and you'll hear more than just an EQ sweep—you hear an acceleration of tone. On the Shaft setting, the highs are crystalline, and higher-voiced chords seem to leap out of the speakers in a delicious roar. On the browner end of the spectrum, the Wacked setting was the most musical and Mu-Tron-like of any of the pedals tested. The Clyde Deluxe has enough flexibility to suit a wide range of situations, yet its artfully integrated features preserve the vintage feel." —JC

"The Clyde Deluxe is possibly the most articulate-sounding wah of the bunch, offering tones that are lush, but more distinct and focused than many of the other wahs. In particular, the Wacked mode kicks out plenty of fat booty, but it doesn't make you sound overly obese." —SH

"No matter where I rocked my foot, I was loving life—there isn't a less-than-stupendous tone available here! The Wacked setting is perfect for

HAND-BUILT. ALL TUBE. 15 WATTS. SINGLE-ENDED CLASS A. AFFORDABLE.

# THE THD UNIVALE AMPLIFIER



Completely Self-Biasing! Can use most standard power and preamp tube types including 6L6, 5881, EL34, 6550, KT66, KT77, KT88, KT90, 5 Watts with 6V6, 8 Watts with EL84 & Yellow Jacket™ Converter, 12AX7, 12AT7, 12AU7 and many more. Built in Hot Plate™ Power Attenuator and Dummy Load. Balanced Transformer Isolated Line-Out. Zero Negative Feedback. Built-in Defeatable Noise Reduction. Will drive any 2, 4, 8 or 16 ohm cabinet. Individually signed by Andy Marshall. Limited Edition left-hand version available by special order.

**In Stores Now!**  
Visit your local dealer for a demonstration.

**THD Electronics, Ltd.**  
4816 - 15th Avenue NW • Seattle, WA 98107-4717  
Phone: 206.781.5500 • Fax: 206.781.5508  
www.thdelectronics.com • info@thdelectronics.com

Since 1987



Hear the sweat.

Listen to Eddie Van Halen play and you're not just hearing untold hours of practice, you're hearing a lifetime dedicated to his art. He's a virtuoso at one with his instrument – an effortless blur of hands and fingers. It's often hard to tell where he stops and his guitar begins. And where his guitar begins is with him. Working together, Eddie and Peavey have created the unparalleled EVH Wolfgang Series. Eddie's knowledge of what makes an extraordinary guitar and his dedication to perfection guides every aspect of the Wolfgang – he even inspects guitars right off the production line. So it's no accident that Wolfgang is fit to be played by one of the world's best. That's who designed it.



EVH

wolfgang

By PEAVEY

See the EVH Wolfgang Series online at [www.peavey.com/mi/wolfgang\\_series.html](http://www.peavey.com/mi/wolfgang_series.html) and click "Dealer Locator" to find a dealer near you.

LISTEN TO THIS™



## Wah Shootout

lo-fi, low-end eruptions that can approximate The Edge's tortured warble on U2's 'Mysterious Ways.' The Shaft tone packs funk-approved bite without being obnoxiously shrill, and Jimi's bag delivers passionate, vocal-like colors. Beyond the tonal goodies, I dug the volume-adjust feature and the LED that explicitly informed me if my clumsy foot didn't click the pedal off." —MM

"Easily the most complex sounding wah of the bunch, the Clyde Deluxe offers three distinct wah vibes—all of which sound superb. The Jimi setting is my pick for all-around cool, though the Shaft and Wacked positions add glassiness and low-end grunt (respectively) for funkier or

heavier sounds. The sense of dimension in the tones rivals that of the best vintage wahs I've heard, and by tweaking the internal resonance control, you can revoice the wah for a sharper or softer response. Factor in the Clyde's variable boost and superb workmanship, and what you've got here is a definitive modern classic." —AT

### Morley Bad Horsie 2 Contour Wah \$209

Morley pioneered the use of electro-optical circuitry in the late '60s, (which did away with the standard potentiometer), and their latest optical wah pedal features a footswitchable Contour mode that allows you to adjust the wah's shelving frequency and output level. As with the original

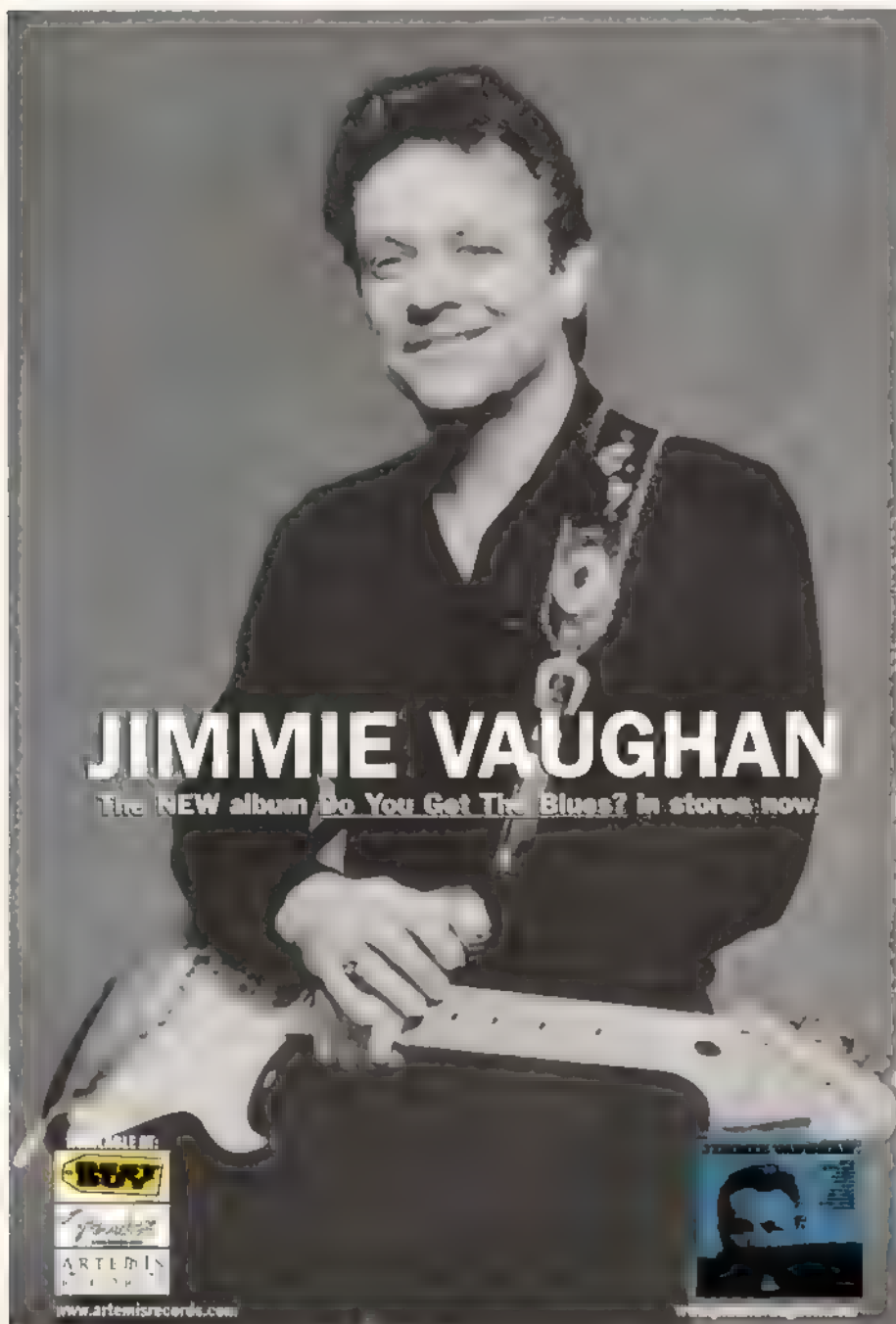
Bad Horsie, the Horsie 2 incorporates a touch-sensitive bypass (the wah is activated whenever your foot touches the pedal) and a clear-tone buffer circuit that isolates the pedal from the in-line loading effects of other stompboxes. Other details include external battery access (the metal hatch is attached to the bottom plate) and a DC power jack (the adapter is optional).

The Horsie's steel housing looks plenty tough, and the circuit components are neatly arranged on a large glass-epoxy board. The only hand-soldered connections are the leads from the battery and the mechanical Contour switch. For an extra \$20, the Bad Horsie 2 is also available in a gift pack that includes a power adapter, a cable, a set of light-gauge strings, and a pick.

## Editor Assessments

"One of the few pedals that isn't chasing the Vox tone, the Bad Horsie 2 offers flexibility with its Contour, boost, and auto-return features. The Horsie isn't as transparent sounding as some of the other pedals, but I definitely prefer it for high-gain—rather than clean—tones." —MB

"The pioneers of switchless wah technology have forged their own wah niche by offering a very exaggerated frequency sweep with lots of pedal throw. The Bad Horsie 2 thrives with high-gain amplifiers by offering tons of cool, pukey vocalization. Through a clean amp, however,



**JIMMIE VAUGHAN**

The NEW album *Do You Get The Blues?* in stores now.

www.artemisrecords.com



**NATURAL  
SOUND  
POWER**

Trinity  
System

"This pickup is the Holy Grail  
of sound for me"

"With K&K's Trinity I have  
the acoustic setup of my  
dreams. I could not ask for  
anything better"

**K&K SOUND SYSTEMS**

1-800-867 6863 (541)888-3517  
**www.kksound.com**

Matt Guitar Murphy's LUCKY CHARM

A mojo, a black cat bone,

OR A CORT

Check out

BLUES BROTHER

MATT  
GUITAR  
MURPHY

SIGNATURE MODEL MGM1  
with a flamed maple top,  
burst finish

Double **EMV** Humbuckers

with coil tap

ALL CORT GUITARS ARE HAND CRAFTED  
IN CORT OWNED FACTORIES AND CARRY  
A LIFETIME WARRANTY.

A partial list of CORT Players:  
Larry Coryell, Hiram Bullock, Billy Cox,  
John Sebastian, and Mem Shannon

LUCKY CHARM



Hear Cort's MGM1  
On Matt's  
Latest Release  
"LUCKY CHARM"  
on Roesch Records

[www.roeschrecords.com](http://www.roeschrecords.com)

**Cort**



Cort U.S.A., 3451 W. Commercial Ave. Northbrook, Ill. 60062 (847-498-6491)  
In Canada, Keif music Ltd., 12387 84th Ave. Surrey, BC V3W3G8  
email: [cortinst@aol.com](mailto:cortinst@aol.com)

For Specs, dealer list, visit us on the web [www.cort.com](http://www.cort.com)



## Wah Shootout

it exhibits a colder, hi-fi type sound with stringy treble frequencies." —DF

"The Horsie 2's cutting, Motown-style brightness makes it effective at delivering tasty, crystal-clean rhythm parts. The normal mode sounds vocal-like with clean amp settings, and the sound goes from 'wah' to 'ah' when you dial up the gain. To get the 'W' back in heavy-distortion settings, you'll want to activate the Contour mode, which pours on a thicker sauce and allows you to color the sweep in dramatic ways. Unfortunately, using the Contour mode with clean settings tends to cause harsh crackles in your tone." —JG

"With a clean tone, the Contour mode fuzzes out excessively and is overly sensitive to picking dynamics. The normal mode offers better clean sounds, but there's not much middle ground—it goes from treble overload to tubbiness on a dime. With a distorted amp, however, the Contour mode adds a unique nastiness that really cuts through." —SH

"I have to admit straight-out that the Bad Horsie's tone was too sharp for my taste, although I acknowledge its uniqueness and cutting power. When you activate Contour and pedal back for low-end colors, the Horsie produces a sick chord that I didn't dig on clean-amp settings, but the sound was pretty evil—in a good way—when the distortion was kicked up. The

auto-return feature didn't produce the obvious signal 'normalization' I experienced with the Dunlop 535Q, but the Bad Horsie would still see limited action in my rig." —MM

"The Bad Horsie 2 scores points for delivering a distinctly different wah flavor that seems optimized for highly distorted tones. In fact, it's easy to get the feeling that this pedal simply wasn't intended for clean wah playing. So be it. If you want to pummel the earth with massive wah-stortion, saddle up the Bad Horsie 2." —AT

## Snarling Dogs Super Bowl Whine-O \$184

This heavy canine features a '60s-style gas-pedal rocker and a flexible circuit that offers three wah voices (Shaft, Voo Doo, White Room), a wah volume control, a Twinductor footswitch (which selects between one- and two-inductor operation), a Hormone switch (with Testosterone and Estrogen settings) that determines the aggressiveness of the wah sound, and a variable boost control. Other snappy details include a glow-in-the-dark dog face on the rocker with eyes that light up to indicate Twinductor status. The Whine-O also features proprietary TMHBS (true-mechanical hard bypass) switching to prevent tone loss caused by the in-line loading effects of other pedals. The busy circuit of this Chinese-made pedal features lots of shielded

## If your tuner could talk:

"Oooops!  
A little flat...  
Now a little sharp...  
Yeah!... NO, wait...  
Flat again...uh...  
Still flat...  
Nope, back to sharp...  
...Aw, that's  
close enough."



## Put an end to all the noise!

### Introducing the Peterson VS-1 Virtual Strobe™ Tuner

The affordable new Peterson VS-1™ tuner with Virtual Strobe Technology™ gives you the clear, instantaneous response you need to quickly achieve perfect tuning...and the great sound that comes with it. The inaccuracies, overshooting, and jittery displays of other digital tuners are history!

- Extremely Accurate
- Hands-Free Auto-Note Operation
- Smooth Instantaneous Response
- Rugged Enough For The Road
- Small Enough For Your Gig Bag
- Battery or AC Powered
- Exclusive "Sweetened" Guitar & Bass Tempered Tunings
- Standard And Exclusive Guitar (Capo/Drop) Note Transpositions
- Line Out Audio Mode
- EXT IN/THRU Lets You Keep The VS-1 In Your Audio Chain
- Large Easy-To-Read Backlit Display



**Strobe Tuning...Behind All The Great Music**  
(www.petersontuners.com/cust)

\*VS-1 Virtual Strobe, and Virtual Strobe Technology (patent pending) are trademarks of Peterson Electro-Musical Products, Inc.



**peterson**  
ELECTRO-MUSICAL PRODUCTS, INC.

11601 South Mayfield Avenue, Alsip, Illinois 60803-2476  
708-588-3311 Fax 708-588-3341  
EMail@PetersonTuners.com • www.petersontuners.com



**all you ever wanted  
and more...**



**Koch Multitone combo**

**amps with attitude™**

US distributor: Eden Electronics, Inc. phone 783 675 3630  
Outside of the US: Koch Guitar Electronics phone +31 (0)33 463 4833  
www.koch-amps.com

**"Yeah, the electric guitar turned heads...**



**but the bass guitar let you know the '50s  
were over and music was going new places."**

**-Marcus Miller**

**I**ntroduced in 1951,  
the **Fender Precision Bass**  
transformed the sound of  
popular music by the early '60s.  
**How the Fender Bass  
Changed the World**  
by Bass Player's own **Jim Roberts**  
is the first book to show you  
how and why.

Weaving fine photography  
throughout an engaging  
narrative, this keepsake  
reveals the true colors of  
the Fender bass - as a  
powerful agent of change  
in the worlds of popular  
music and popular culture.  
This artistic, technological,  
and historical "biography"

celebrates the instrument's  
50th anniversary, and  
salutes its revolutionary  
impact in the hands of  
James Jamerson, Carol  
Kaye, Larry Graham, Jack  
Bruce, John Entwistle,  
Jaco Pastorius, Sting, and  
other bass visionaries and  
virtuosos past and present.

**Available**  
at fine book and music stores  
**Everywhere**

☎ Or call toll free ☎

**1-866-222-5232**



(formerly Miller Freeman Books)

**Backbeat Books**

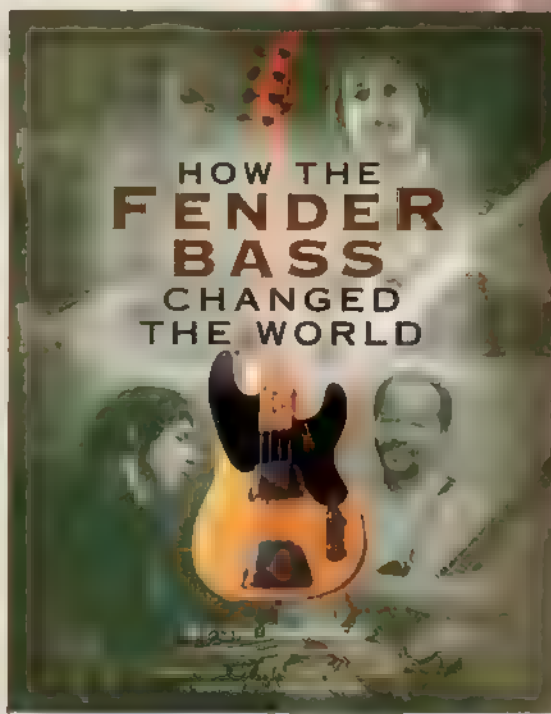
6600 Silacci Way • Gilroy, CA 95020 USA

phone toll free: (866) 222-5232 or (408) 848-8294

fax: (408) 848-5784 • e-mail: [backbeat@rushorder.com](mailto:backbeat@rushorder.com)

web: [www.backbeatbooks.com](http://www.backbeatbooks.com)

Distributed to music stores by Hal Leonard Corp.;  
to bookstores by Publishers Group West.



**Softcover, 208 pages, 100 color photos  
ISBN 0-87930-630-0, \$27.95**

GP0110



## Wah Shootout

wiring and a shockingly big chrome-plated inductor. You can access the battery externally (the metal hatch is loosely hinged to the bottom plate), and there's also a DC power jack.

### Editor Assessments

"Talk about attitude. If you want a wah with a bunch of features and a hilarious, bitchin' look, the Whine-O is a good choice. This puppy sports three voicings, which range from dark and wooly to bright and spiky. The Hormone control and Twinductor switch aren't as useful to me, because they up the aggro quotient, but cloud overall response. I prefer the Voo Doo setting with the boost

halfway up, and played through a clean amp. This pedal is not about finesse—it's a loud, rabid wah that bites very hard." —MB

"For the amount of pedal throw, it would be nice if there were more tonal goodies in the lower regions. My fave feature on this unit is the Testosterone/Estrogen control—it really allows you to get two distinct voices. The two-inductor settings are, for the most part, too dark and indistinct." —DF

"This wah is by far the most aggressively voiced of the bunch, and its frothing highs will clear your sinuses instantaneously. Even so, the Whine-O is very musical, and its unique voicing may inspire new licks. Creating chord swells using the Voo Doo/Testosterone setting is a full-

spectrum experience. Switching the Whine-O to Estrogen mode made its highs more obedient, but also left the tone with its tail somewhat between its legs. The blinding highs of the Testosterone setting won't seem so painful in cacophonous band settings, and they may prove useful in claiming some sonic territory from your bandmates." —JG

"The Whine-O really crapifies a distorted amp, and seems to suck out a lot of the dynamics. This pedal is best suited to clean tones, where it offers everything from quacking disco flavors to moody psychedelia. The White Room mode really muddies things up, and is mainly useful as an unaccompanied special effect—it will simply get lost in a full band mix. The Shaft and Voo Doo modes are cool, and they offer a wide range of tones—especially with the pedal's generous amount of throw. The Twinductor mode thickens things up, and it works fine with the Estrogen setting, but it's too much in conjunction with the Testosterone mode. The Twinductor footswitch is a pain to engage, too. The Whine-O has plenty of cutting power, but ice-pick-sounding carnage is a definite danger." —SH

"I didn't find the Whine-O's tones to be as overtly aggressive as some of the other editors, just imbued with hyper reality—the highs sparkle and sizzle, the mids clank and whimper, and the lows can produce almost subwoofer-

10.8° COOLER

LACE

10.8° HELIX NECK

LACE

## GET ON THE GOOD FOOT

with **Funk**

Packed with bios, reviews, essays, photos and more, **FUNK** tracks the music that mixes R&B and soul with a little rock 'n' roll. From James Brown to the Red Hot Chili Peppers, this CD review guide gets down with classic funk, disco funk, funk



rock, jazz funk, and more—the greatest grooves from the artists and recordings that throw down the funk!

Softcover 400 pages  
ISBN 0-87930-629-7  
\$24.95

Available at fine book and music stores everywhere  
Or call toll free (866) 222-5232.



1400 Sunset Way • Chino, CA 91010 USA  
Phone: (909) 940-5234 • Fax: (909) 940-5799  
E-mail: [info@funkbooks.com](mailto:info@funkbooks.com)  
Web: [www.funkbooks.com](http://www.funkbooks.com)

© 2001 Funk Books. All rights reserved. Funk Books is a registered trademark of Funk Books. Funk Books is a registered trademark of Funk Books. Funk Books is a registered trademark of Funk Books.

GP0109

# You've seen this guitar in the hands of Rock's greatest players...

Made in the U.S.A.  
Dean Time Capsule M1  
A limited production, the  
first 50 will be numbered  
and signed by me.

I created this  
guitar in 1976. Vintage  
Dean owners will tell you, no  
other guitar in history plays or sounds so  
live. With its uniquely designed neck plus  
the rounded-over binding, it is an  
incredible feel that no other guitar  
company has been able to achieve.  
The long and slender body design,  
headstock's radical string angles and  
the swing-thru body actually combine  
to create tones, harmonics and sustain  
that only Dean owners have experienced.

You have heard this incredible guitar on some of Rock's biggest recordings.  
You have seen this guitar in the hands of some of Rock's greatest players.  
It's time to see it for yourself!



Dean B. Zelinsky, Founder - Dean Guitars

To see what Guita is looking at:  
[www.deanguitars.com/soc](http://www.deanguitars.com/soc)

© 2001 Dean Musical Instruments

See more of the Time Capsules at:  
[www.deanguitars.com](http://www.deanguitars.com)





## Wah Shootout

like rumbles. In addition, the pedal's seemingly endless throw serves up an extremely wide tonal spectrum on all settings. Like Darrin, I wasn't into the Twinductor, but I liked the macho girth produced by the Testosterone setting—especially when matched with full-cowabunga amp overdrive. The most fun I had was making electronica-style noises by setting the Whine-O to White Room, kicking on Testosterone, and letting low-end riffs feedback, blossom, and pump. This is a great pedal for sound effects." —MM

"The Whine-O sounds best to me through a clean amp, using either the Shaft or Voo Doo settings in combination with the single inductor and Testosterone options. The pedal's long throw takes a little getting used to, but the meaty, aggressive tones elicited by this configuration are happening. All of the wahs sound a little weird and murky on the bottom, and activating the Twinductor exacerbates this quality by adding a sort of chaotic, ring-modulator-like low-end wobble." —AT

### Tech 21 Killer Wail \$176

The compact Killer Wail offers a variety of wah sounds, courtesy of its 3-position Wah Selection switch (Deep, Extended, High). The Brazilian-made pedal's rugged cast-metal en-

closure has a nice weighty feel, and its chrome-plated exterior looks very sharp. The circuit layout and wiring are neat, and the noise-canceling inductor is epoxy-potted to prevent microphonics when playing through high-gain amps. True-bypass switching is also incorporated. A hatch on the bottom plate makes battery changes a snap and a DC power jack is included (an adapter is optional).

### Editor Assessments

"The Killer Wail looks very cool, and it's a good shape and size for pedalboards. It sounds best through a distorted amp, but just doesn't seem loud enough for clean or dirty applications. This pedal needs to cop a snottier attitude." —MB

"Although the Killer Wail's diminutive size will make those with limited pedalboard space rejoice, I prefer the more solid feel of a full-sized pedal. When matched with clean-amp tones, the Killer Wail doesn't inspire much wah-induced mayhem. However, plugged into a high-gain amp and set to the Deep mode, the Wail adds sinister-sounding frequencies to low-string riffs." —DF

"This 3-mode pedal doesn't have the killer instinct of most of the other wahs, but its polite table manners complement unruly, wide-open half-stack tones—particularly in Extended

mode, where it yields smooth, modern-sounding sweeps. The striding chrome exterior visually implies a thundering, Harley Davidson-type roar, but the Wail's sweep is closer to the smooth acceleration of a Honda cruiser." —IG

"The Killer Wail doesn't add much cutting power to clean tones, but it comes alive through a distorted amp, with a slicing edge and a focused midrange. The Extended mode offers the best flexibility, and the Wail's small size is nice for conserving pedalboard space." —SH

"Everything about this pedal oozes sophistication, from its chrome exterior to its top-loaded jacks (which prevent the cords from claiming real estate on your pedalboard) to its sounds. I agree that the Killer Wail may be misnamed—it's certainly not an aggressive brat. However, the three wah voicings are incredibly musical, and even *beautiful*. I used the pedal on some ambient tracks, and I was blown away by how the Wail added vibe and a wonderful strangeness to clean-toned melody lines and echoed chords. The pedal's nurturing filter sweeps also make it very useful as a subtle tone control. I'd often park the pedal in one position or another if I needed a little something *more* to dial in the perfect sound." —MM

"The Killer Wail is beautifully designed and suitably equipped with three wah settings. The

*Continued on page 142*

## Real Mechanical Rotating Speaker Technology for Guitars

# Get Into Rotation

Motion Sound has been building rotary speakers for the past seven years.

Now we have applied this patented technology for the guitar player in the form of three new and unique products.

You'll get a lush, 3-dimensional moving sound unmatched by any existing technology.

Visit your local Motion Sound dealer and "Get Into Rotation."



### AR-112 "Sidewinders"

This is a 12AX7 pre-amped 100 watt guitar amplifier combined with our patented rotary speaker system.

- 150 watt 12" guitar speaker
- Adjustable fast/slow/acceleration and stop controls
- Built-in dynamic microphone to XLR output
- MSRP: \$1,299

### SR-112 "Spinductor"

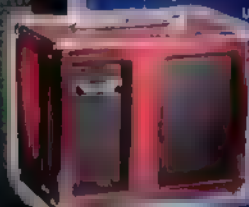
The Spinductor is a rotary satellite speaker powered by your existing amplifier setup.



- Adjustable Fast/slow/acceleration controls
- Speaker switching relay
- 12" 150 watt 8-ohm speaker
- Built-in dynamic microphone to XLR output
- MSRP: \$299

### AG-110H "Acousticfield"

This full-frequency range (50hz-17khz) high fidelity 100 watt acoustic guitar amplifier uses a 10" speaker and a 3.5" dynamic horn combined with our rotating speaker technology.



- Rotor speed control is adjustable from stop through a range of lush, organic chorus effects, that spread far beyond the confines of the cabinet

- Built-in dynamic microphone to XLR output
- MSRP: \$499



Salt Lake City, Utah

801-489-0917 Phone • 801-285-2396 Fax  
www.motion-sound.com

www.**SHREVE AUDIO**.com

Trade in your old gear!!!

800.214.9222

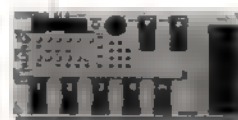
Hottest Deals. Guaranteed!!!

**AKAI DPS 12 v2**  
Starting at \$649Now with  
FREE 2  
GB HD!Call us at 1-800-  
214-9222 for all of  
your vintage guitar  
and amp needs!**Behringer**  
V-AMPComplete Virtual Amplification  
Perfectly recreates the sound of  
tube amps, speaker cabinets,  
microphones, and room character  
for no-compromise Direct  
Recording!**Fender**  
CELESTION**CROWN****BOSS****Samick**  
MACKIE**Parker**  
guitars**ULTIMATE**  
ProSonic**samick**Beautiful Guitars in stock  
and ready to rock!!! You  
won't believe all the models  
and colors we have!

HJ650

JZ112

LA 30

**BOSS**  
JS-5 JamStationPractice, write, or jam with  
this simple, super-cool unit!Boss  
pedals  
at the  
LOWEST  
PRICES!Killer prices on all  
Danelectro guitars!**Blue Devil**  
GX 112!A compact power sta-  
tion with a devil may  
care attitude!Call for best  
price!**Roland**We carry the entire line of  
Roland/Boss gear!**GR-33**Floor-based guitar synth with  
over 350 stunning sounds!!**GT-6**

The Ultimate multiple effects unit!

SansAmps in  
stock! Great for  
recording!

Prices reflect a 2% cash discount and are subject to change without notice. Returns are subject to a 15% restocking fee. Not responsible for typographical errors. Visa, MasterCard, AmEx, Discover accepted

This is Neal after 1,237 hours of  
searching for online lessons, excellent  
tablature and cd-quality audio. If  
you're running into the same wall  
Neal ran into, your ship's come in.Over 800 Blues, Rock, Jazz  
& Country lessons now just  
a click away.**G**uitar Player and TrueFire.com invite you to take advantage of a **FREE**  
membership to access the premiere, and largest, online collection of  
guitar and bass lessons.

- Authored by top artists and educators
- Featuring audio and tablature
- Covers technique, improvisation, rhythm and theory
- Killer jam tracks to solo over

Dig the blues? Got a twang thang? Long live rock & roll? Jazz head? Or maybe  
your bag's fusion, fingerstyle, surf or metal. It's all here—hundreds upon hundreds  
of killer guitar and bass lessons await you on TrueFire.com... growing daily!

Join today and get \$10 worth of TrueFire Cash!

Hear it. Feel it. Play it.

[www.guitarplayer.truefire.com](http://www.guitarplayer.truefire.com)

ignited we stand



# electro-harmonix

SOULFUL TUBES FOR THE STARS

## 12AX7EH

Forget about Telefunken! The 12AX7EH provides high gain with ultra low noise and detailed, musical tone that rivals the most desirable NOS types. Unique spiral filament eliminates filament to cathode induced hum common on amps that use AC on the filaments.



## 6V6EH

Sweet, singing tone for high plate voltage amps! The all-new 6V6EH combines a specially developed cathode coating, careful alignment of the grids and tri-alloy plate material to create a rugged, wonderful sounding 6V6 that performs flawlessly up to 475 volts. Perfect for high plate voltage amps like the Fender Deluxe Reverb™



## 6L6EH

Better than the RCA! Modeled after the vintage RCA 6L6GC "blackplate", the 6L6EH features larger plate dimensions and improved grid structure for increased power handling capabilities. Also features mica spacers with metal springs to eliminate tube rattle and microphonics. The 6L6EH offers tone and performance superior to any other 6L6 or KT66 type



## EL34EH

Mullard reincarnated! With the new EL34EH, Marshall™ amp owners can recreate the balanced tone, deep, tight bass, sweet mids, and well-defined highs of the original equipment Mullards. Innovative design and precision construction give the EL34EH exceptionally smooth tone and an ideal balance of pleasing even-order harmonics while virtually eliminating undesirable odd-order harmonics



[www.ehx.com](http://www.ehx.com)

Available at leading music stores and service shops throughout the world!

## Bench Tests

# Fingerstyle Flyer

Yamaha FPX 300



By Matt Blackett

**P**ick up a wide-neck acoustic guitar—such as a Martin 00-18—and you automatically think, "That's a great fingerstyle guitar." There's something about having a little more room between the strings that makes people want to play with their fingers. And, for big-handed guitarists who find conventional string spacing slightly claustrophobic, the extra breathing room a wider neck affords is a godsend. The Yamaha FPX 300 (\$999) is the latest acoustic to join the wide-neck family, and it does so with aplomb.

### Classical Aesthetic

The most striking and unique element

### Snapshot

The fingerstyle-

ready Yamaha FPX 300 (\$999) combines steel-string tones with classical-style string spacing. Features include an under-saddle piezo pickup, a soundhole mic, and onboard EQ and mic blend controls. The FPX 300 wins an Editors' Pick Award.

3-band EQ with  
mic blend control

Yamaha System 45  
preamp with piezo  
pickup and internal  
microphone

25½" -scale  
rosewood-on-  
mahogany neck

Solid cedar top

Ovankol  
back and  
sides





# Bench Tests

## Fingerstyle Flyer

of the FPX's cosmetics is its slotted headstock—a nod to the instrument's allegiance to classical models (it's also available in a nylon-string version) and Martin parlor guitars of yore. The cedar top has an aged, dignified appearance, and the abalone rosette lends just the right amount of pizzazz. The fact that the top's grain has some natural imperfections is a plus to me: When I see a top that is *too* perfect, I wonder if the wood has been chosen for looks rather than tone. The ovankol back and sides

are simply gorgeous, and the gloss finish brings out all the detail in the wood. The side-mounted Yamaha preamp system is relatively unobtrusive, but it would have been cooler with spring-loaded, recessed knobs to keep the look elegant and uncluttered. Despite a few rough fret ends, sloppily applied varnish on the end of the fretboard, and some excess glue at the ninth fret, the FPX's overall construction is high-quality. However, the nut could have used more attention. It's not seated super flush with the edge of the fretboard and it actually

## Contact Info

Yamaha Guitars, 6600 Orangethorpe Avenue, Buena Park, CA 90620; (714) 522-9011; yamaha.com.

cracked under the low-E string. This is a freak accident and an easy fix, but I wish I didn't have to fix it. Lastly, the horizontal tuner shafts cause the D and G strings to rub against the center section of the headstock. This might not affect the tone, but it looks a little funky and will ultimately mar the beautiful rosewood.

## Acoustic Sounds

Playing the FPX 300 acousti-

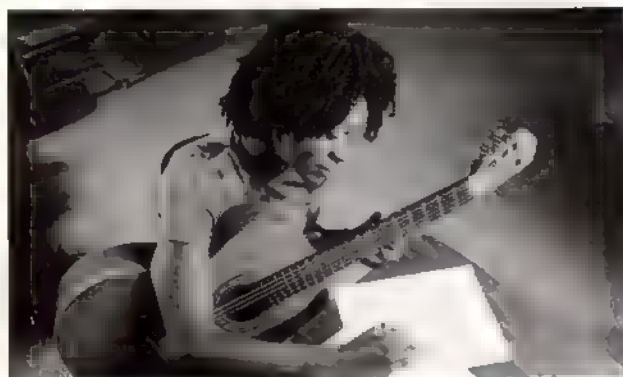
cally, I was immediately struck by its bright response, which could be due in part to the smaller-than-dreadnaught body. This guitar really chimes and sparkles—harmonics simply jump out of the soundhole. The FPX's bass is focused and musical, but if you want huge, J-200-style bottom you'll have to find it elsewhere. The FPX arrived with a nice setup and relatively low action, and it

*Continued on page 150*

The Ratings Game	Tone	Playability	Workmanship	Materials	Vibe	Value
Yamaha FPX 300	★★★★	★★★★	★★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

## Experience is the best teacher



Experience Musictech's Experiential Music Mentoring Education—EMME™. A dynamic process linking students with working professionals. EMME™ is the bridge from passion to profession. Experience is the best teacher. Experience Musictech.

**M**  
**MUSICTECH COLLEGE**  
 A COLLEGE OF MUSIC & RECORDING ARTS

Nationally recognized faculty • Accredited by the National Association of Schools of Music

19 Exchange Street East • St. Paul • MN • 55101

www.musictech.com 800-594-9500

Experiential Music Mentoring Education is pending service mark registration

## Why 99.9% of strings break at the saddle.

Metal saddles hold your strings firmly. Too firmly. Imagine tightly gripping a wire coat hanger and bending it back and forth, over and over - it snaps. Patented **GRAPH TECH STRING SAVERS SADDLES** ease this grip and microscopically spread the stress over a greater portion of the string. The result are strings that last and last, no matter how hard you play. And the sound? **STRING SAVERS** have the full-bodied tone and bite of vintage steel saddles with 25% more sustain than brass! Play them and you'll see why so many of our customers say **STRING SAVERS** are absolutely the best guitar modification they've ever made!

For your nearest dealer, a free brochure, or to order - contact:  
 GRAPH TECH GUITAR LABS, P.O. BOX 1794, POINT ROBERTS, WA 98261

Call (804) 948-5353 Fax (804) 948-4951

1-800-388-7811

Web www.graphtech.bc.ca E-mail sales@graphtech.bc.ca



J.S. Patent # 4,960,027

# Musician's Friend



**Make Your Purchase  
INTEREST FREE  
FOR 6 MONTHS!**  
*On Purchases Over \$499*  
**FOR 3 MONTHS!**  
*On Purchases Over \$299*



**Blue Devil GX112  
Guitar Workstation**  
480670Y List \$349.00

**\$229.99**



**Universal Fit  
Body Bag**  
543057Y List \$57.95

**\$39.99**

**RockStand**  
by Warwick

**Folding Stand**  
455002Y List \$79.95

**\$59.99**

**Gibson**  
USA

**Les Paul Standard**  
517071Y List \$3,306.00

**\$2,149.99**



**Fender**



**Jimmie Vaughan Signature  
Tex-Mex Strat**

510057Y List \$769.99

**\$538.99**

**Twin-Amp**

480649Y0 List \$1,699.99

**\$1,189.99**

**musiciansfriend.com**

**Weekly Web Giveaway**

**Win up to \$1000 in FREE GEAR!**

**5 EASY WAYS TO ORDER!**

- 1 Call: 800.776.5173
- 2 Click: [www.musiciansfriend.com](http://www.musiciansfriend.com)
- 3 Lease: 800.359.4798
- 4 Fax: 541.776.1378
- 5 Write: P.O. Box 4528  
Menford, OR 97501

**Free CATALOG!**

**One-Year Catalog Subscription!**  
Call 800-776-5173 or visit us at  
[www.musiciansfriend.com](http://www.musiciansfriend.com)

**45-DAY DOUBLE GUARANTEE!**

- Best Price Guarantee
- Money-Back Satisfaction Guarantee

**SPEEDY DELIVERY!**

- Most orders are shipped on the same day!
- Most items delivered in just 2 or 3 business days.



To get your **FREE** Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. GP, P.O. Box 4528, Menford, OR 97501

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

E-mail address \_\_\_\_\_

Area(s) of interest: ☐ Guitar ☐ Bass ☐ Keyboard ☐ Drums

☐ Studio (recording) ☐ Stage (PA, lights, etc.) ☐ DJ

**SOURCE CODE: GPAM**

Prices subject to change. Standard shipping rates apply. Standard delivery times.  
© Ground delivery only. \*On orders received by 5pm Eastern Time, Monday through Friday.



*Now you can understand why they invented credit cards....*



**Jensen®**  
loudspeakers  
[www.jensenvintage.com](http://www.jensenvintage.com)  
info@jensenvintage.com

# Bench Tests Cort of Appeal

## Cort TRG-2



By Joe Gore

**C**ort has long specialized in affordable acoustic and electric guitars, and the company is turning out some surprisingly sharp-looking models these days that enter the pro arena in sound and playability. The Korean-made TRG-2 (\$895), which was designed in collaboration with Nashville luthier Jim Triggs, offers a fresh take on retro styling, a versatile repertoire of zingy, maple-bodied tones, and a budget-friendly price.

The TRG-2 hails from the Gretsch/Gibson quadrant of the guitar galaxy, yet it doesn't slavishly imitate those classic designs. Cool new details include the teardrop-shaped soundholes, distinctively angled cutaway, concave headstock silhouette and pearloid tuners. Can't hang with

### Snapshot

Designed by Nashville luthier Jim Triggs, the Cort TRG-2 (\$895) is a slick thinline electric that boasts sharp styling, easy playability and an impressive array of tones, and a bargain price. The TRG-2 wins an Editors' Pick Award.





# Bench Tests

## Cort of Appeal

the combination of gold hardware and orange finish? The TRG-2 is also available in black and tobacco shades.

Speaking of finishes, this one is a beauty. It's light, thin, and transparent, with little of the plastic feel you often encounter in this price range. Our review model sports attractive grain on the top, and cool, craggy-looking figuring on the back. Butter-colored, single-ply binding graces the top, back, neck, and soundhole. The TRG-2 feels light and sleek. The fretwork is good for the price

range, despite a bit of roughness on some of the fret ends. The Bigsby trem has just the right springing feel, and an expertly seated and cut nut minimizes tuning problems. The neck joint and cut-away are very comfy.

## Tones

The TRG-2's unamplified tone promises great things. Bright and resonant, the unplugged instrument seems to hum beneath your hands. The amplified sounds largely live up to the acoustic preview—they're big and three-dimensional, with a winning blend of woody warmth and articulate

## Contact Info

Cort, 3451 W. Commercial Ave., Northbrook, IL 60062; (847) 498-6491; cort.com.

treble bite. Snappy but not shrill, they telegraph lots of nice pick and finger attack. I especially dig the voicing of the tone controls. On many hollowbodies, you seldom want to touch the tone knobs because the rolled-off settings are so unappetizingly dull. But the TRG-2's controls dial in darker, yet thoroughly musical, colors.

Thinline semi-acoustics tend to be versatile guitars, but even compared to costlier instruments of its type, the TRG-2 boasts uncommon range

Between its bright innate voice and effective tone controls, the TRG-2 offers a remarkably varied palette. It's no surprise that the guitar excels at blues, rockabilly, and jazzy rock. Less expected is the fact that, while the TRG-2 never sounds exactly like a sizzling solidbody or a fat-bodied jazz archtop, it's quite adept at country twang and smoky, classic-jazz chording. Also, thanks to its formidable sustain, it's much better suited to heavy rock than

*Continued on page 142*

The Ratings Game		Tone	Playability	Workmanship	Hardware	Vibe	Value
Cort TRG-2		★★★★	★★★★	★★★	★★★★	★★★★	★★★★

The Rate-O-Meter: Dismal = ♥ —————> Excellent = ♥♥♥♥♥

# "All The Sound You've Never Heard"



# BBE®

INTERACTIVE  
DEMO  
ON LINE NOW!!

"As close as we've seen to a magic black box, a BBE Sonic Maximizer™ is the most cost-effective improvement you can add to your rig."

GUITAR PLAYER MAGAZINE



Tel: 714. 897. 6766 Fax: 714. 896. 0736 Web: [www.bbесound.com](http://www.bbесound.com)  
In Canada Please Contact Kief Music LTD (604) 590-3344

# DEERING

The Great American Banjo

6-String banjo played like a guitar



The Banjo Specialists

WebSite:

DeeringBanjos.com

Harvey Reid unleashed a new sound for guitar players with his CD

"The Artistry of the 6-string Banjo"

Reid masterfully captures the magic of Deering's 6-string and 12-string banjos on the first CD of its kind. To order this great CD visit our web site at [www.DeeringBanjos.com](http://www.DeeringBanjos.com)

The 6 & 12-string banjos by Deering are fingered just like a guitar, so you don't have to learn banjo... to play the banjo!

Free Catalog

Call (800) 845-7791

DEERING

Quality Banjos

Dept. 7, PO Box 1545,

Lemon Grove, CA, USA 91946-1545

Deering: America's Favorite Banjo

DEERING

Banjo Company



STANDARD INSTRUMENTS

# Shenandoah

ACOUSTIC AMPLIFICATION



Alesis® 24-BK Digital Effects

3 Band Channel EQ w/ Parametric Mids

Phantom Power

Shen-112T-85 W/ Shen-112-35 W

GENZ-BENZ  
ENCLOSURES

7811 E. Pierce St. • Scottsdale, AZ 85257  
Ph: 480.941.0705 • Fax: 480.946.2412  
[www.genzbenz.com](http://www.genzbenz.com)

# RIP IT UP!

As they create genres, smash myths, invent styles and make way for the future, the musicians in RIP IT UP! keep rock's fire of rebellion burning. From vintage rock & rollers to bands of the new wave, next wave and beyond, these iconoclasts crash the barriers of popular music. Weaving first-hand interviews with personal insights, this book gets to the heart and soul of rock & roll attitude with 20 rulebreakers, from Ike Turner to Talking Heads.



Softcover 288 pages  
40 photos \$17.95  
ISBN 0-87930-635-1

Available at fine book and music stores everywhere. Or call toll free (866) 222-5232.

Backbeat Books  
(formerly Miller Freeman Books)

6600 Silcoff Way • Gilroy, CA 95020 USA • Phone: (408) 848-8294  
• Fax: (408) 848-5784 • E-mail: [backbeat@backbeat.com](mailto:backbeat@backbeat.com)  
• Web: [www.backbeatbooks.com](http://www.backbeatbooks.com) • Distributed to music stores by Hal Leonard Corp., to bookstores by Publishers Group West. RUCP0108

# Build the Guitar of Your Dreams...

Largest Selection of Quality  
**TONWOODS**  
PROFESSIONAL  
TOOLS & SUPPLIES  
BOOKS & VIDEOS  
EXPERIENCED STAFF

Luthiers Mercantile International, Inc.  
Complete Supplies for the Stringed Instrument Maker

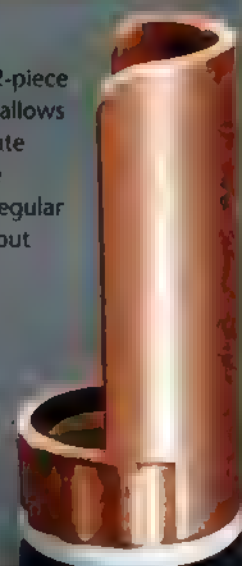
1-800-477-4437  
[lmi@lmi.com](http://lmi@lmi.com)

Photo: Black Acacia back & sides by Baranik Guitars, Tempe AZ

# the AXYS reversible GUITAR SLIDE

Its patented 2-piece swivel action allows you to alternate between slide playing and regular fretting in about one second!

suggested price  
\$24.95



Ask at your favorite music store or contact

**SHUBB**

707-876-3001

[shubb@shubb.com](mailto:shubb@shubb.com) • [www.shubb.com](http://www.shubb.com)



## Wah Shootout

Continued from page 132

Deep mode is my fave, delivering throaty lead tones and lots of bottom-end thump though high-gain amps. The High mode is the closest to CryBaby-ville, and the Extended mode plumps out the lows for cool tones with detuned guitars or bass. The Wail isn't as aggressive—or as complex sounding—as the Budda, Dunlop, Fulltone, or Vox wahs, but it gets the job done, and it looks sharp, too.” —AT

### Vox Wah-Wah \$195

In spite of its Union Jack paintwork, the Vox Wah-Wah is a decidedly retro-style reissue of the plain-jane V846 wah that was introduced by Vox in the late '60s. This classic reissue features a glass-epoxy circuit board with handwired connections to the jacks, sealed pot, and toe switch. There is no DC power jack, and you have to remove the bottom panel to change the 9-volt battery. For those with simple tastes, the Vox is hard to beat, and it's also available in basic black with a chrome rocker for \$175.

### Editor Assessments

“The classic wah sound. Sweeping through the frequencies sounds delicious, though I had a harder time than most finding the sweet spot for old-school ‘wacka-wacka’ sounds. This wah doesn't have any features other than the most important one—great tone—but a power jack would be a nice addition.” —MB

“Playing the Vox makes you immediately realize why it's a classic: It sounds sweet and musical no matter what you play or what you play through. And despite its limited physical sweep, this superbly expressive pedal offers all sorts of tonal goodies between the heel and toe positions. Simply stated, the Vox sounds like a Cream record.” —DF

“You really can't go wrong with this pedal—it has all the sparkle and snarl a wah can produce, and it sounds consistently good through almost any amp.” —JG

“The Vox is extremely rich and vocal-like, and it has a nice midrange squawk. It packs

enough cutting power to stand out in a mix, but it never sounds harsh. Overall, the Vox delivers a more detailed sound than most wahs (exceptions being the Fulltone and Budda pedals), but not having a DC power input sucks!” —SH

“The Vox has always been my favorite wah because it sounds fantastic in any musical situation. You just plug your guitar in, and prepare to get all tingly. The pedal delivers sizzle, warble, vocalizations, metallic clanks, muted bass burps, and the beatific wail of classic rock and roll. It doesn't matter if you use single-coil or humbucker instruments, clean amp tones or mega distortion, or even if you plug directly into the board—everything works.” —MM

“I've used a Vox Wah-Wah for years, and it's still one of my favorites. Yes, it only has one wah voice, but its vocal-like midrange and crisp (but not painful) treble works for just about everything. This is a very consistent-sounding wah that knows what it's good at, and it doesn't try to blow your mind with frequencies that nobody wants to hear. Bottom line: When you click on a Vox, you can rest assured it's going to sound right to you *and* to your audience.” —AT

### The Verdict

While all of the wahs in this Shootout offer sturdy tones that would work for a variety of different playing styles and situations, we settled on three pedals that stood out from the pack in the following categories:

- **Most Flexible:** For sheer range of sounds, nothing beats the Dunlop 535Q. If you need to pack your gig bag for a *long* engagement on a desert island, this is the wah you'd want to bring along.
- **Best Overall Tone:** When it comes to thrilling timbres, the Fulltone Clyde Deluxe is the hands-down winner. Whether you play funky clean or fiendishly distorted, the Clyde's three outstanding voices deliver the booty, and then some.
- **Best Classic Tone:** For your old-school rock, funk, or R&B gig, there's no better choice than the Vox Wah-Wah. This beautifully voiced pedal is so right, you don't even have to think about it.

## Cort of Appeal

Continued from page 140

most guitars of its type—especially those with Bigsby-style tailpieces. (As on a Gibson ES-335, the TRG-2 has a tone block beneath the top to ensure maximum sustain.) While I wouldn't hold my breath waiting for Sunshine State death-metallers to start toting TRG-2s, the model definitely dishes up more chunk and slash than most semi-acoustics. It's also great for generating controlled feedback. The TRG-2's timbres can

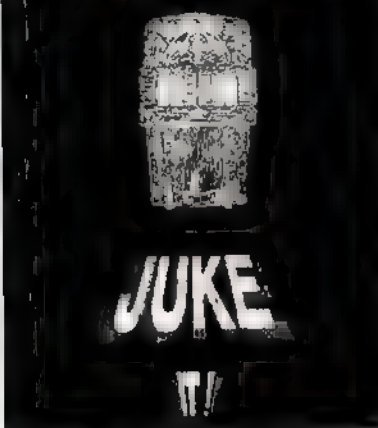
be a bit thick—I often found myself lowering the midrange settings on my amps in search of greater transparency—but, overall, this guitar's sounds are very easy to like.

### Case Closed

With its distinctive looks, quality workmanship, and uncommonly versatile collection of tones, the TRG-2 strikes this one-man jury as a heck of a bargain. Kudos to Cort for packing so much vibe and performance in a very affordable package.

“If Magnatone/Estey had built something like the Juke back in the 60's, it would be the #1 vintage combo to possess.”

Renew Your Musical Experience



www.jukeamps.com  
603/242/6478 WARBLER MUSE  
warbler@jukeamps.com  
Building Amps Since 1980

ALL PARTS

GET IT  
RIGHT!  
rightpart  
rightfit  
rightprice



Send \$4 U.S. for COLOR CATALOG T30027 Stratmore Park Drive, Houston, Texas 77041

**SUSTAINIAC®**

**STEALTH™**

**SUSTAINERS FOR GUITARS**

INTENSE, INFINITE FEEDBACK-SUSTAIN OF STRING VIBRATIONS with harmonic vibration control  
A sustainer that is easy to install!

- Infinite sustain at any volume
- Change harmonics in mid-note
- Installs in most guitars with no new holes or routing required
- Can be installed with average electronic technical ability
- Runs on a single 9-volt battery

Maniac Music, Inc.  
3937 Cranbrook Dr.  
Indianapolis, IN 46240

THE SUSTAINER PIONEERS  
SINCE 1987

email: [sustain@indy.net](mailto:sustain@indy.net)  
[www.sustainiac.com](http://www.sustainiac.com)  
(317) 340-1161

Terry C. McInturff  
Guitars

"Terry McInturff constantly raises the bar when it comes to execution of design and workmanship."

THE TERRY C. MCINTURFF STANDARD

360-C. Indianapolis, IN 46240  
Phone: 317-955-5555  
Email: [info@terryc.com](mailto:info@terryc.com)  
Website: [www.terryc.com](http://www.terryc.com)

**Victoria Amp Co.**

She waited 330 years for her Victoria... Do you have that kind of time??

Victoria Amp Co.

Ph 630-369-3527  
Fax 630-527-2221 [www.victoriaamp.com](http://www.victoriaamp.com)

**Guitar On A Stik™**

A different kind of guitar stand

[www.guitaronastik.com](http://www.guitaronastik.com)  
PO Box 12934 La Jolla CA 92039 2934

**NO GIMMICKS  
NO HYPE**

NO BELLS OR WHISTLES  
JUST QUALITY AND TONE

**WORKING DOG™**  
by Alessandro

Low-Cost, Lightweight, Hand-Roll Amps  
From Just \$999 - \$1499

215 355 6424

**EMI** Bringing top quality musical products to North America

**CARL MARTIN GUITAR EFFECTS!!**

**LEHLE SWITCHER BOXES!!**

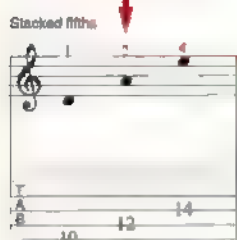
[www.europeanmusical.com](http://www.europeanmusical.com)  
European Musical Imports, Inc.  
P.O. Box 68  
Hillsdale, NJ 07642  
(201) 594-0817  
[info@europeanmusical.com](mailto:info@europeanmusical.com)  
DEALER INQUIRIES WELCOME





## Towers of Fifths

Ex. 1



BY DAVE CREAMER



**YOU'VE HEARD STACKED FIFTHS IN ACTION.** After all, they drive infectious riffs such as "Message in a Bottle" by the Police, "Timeless" by John Abercrombie, and "What I Am" by Edie Brickell. But do you have this grip nailed yourself? You should. Its beautiful

sound is not only a powerful lick generator, it's also a useful improvisational tool.

Play the notes in Ex. 1. You'll hear two intervals of a fifth—D to A, and A to E. This portable grip is extremely addictive, and has many exciting applications.

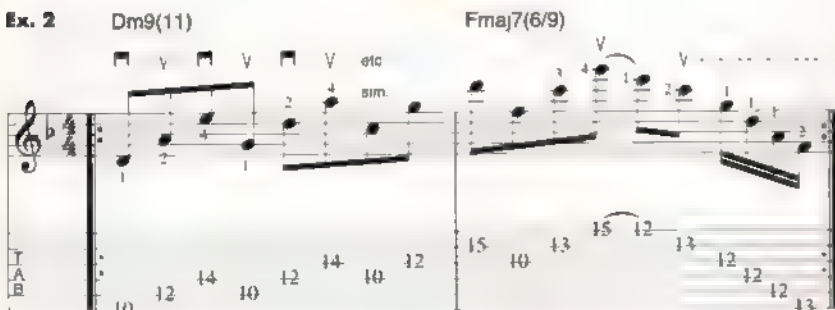
In Ex. 2 you'll find an exhilarating way to solo over Dm9(11). Put stacked fifths on the root (D), the fourth (G), the seventh (C), and the third (F), and you'll find you've tagged every chord tone (D, F, A, C, E, and G). Sweep pick the descending arpeggio on the last two beats and you're home.

These same notes can be rearranged to work a similar magic in F major, as you'll see in the towering ascent of Ex. 3. Start on low F and keep stacking until you hit E. Ex. 4 adds a descending scale passage at the end of each stack, lending a Lydian sound to the riff. Because F is the relative major of D minor, Examples 2, 3, and 4 all work over both F major and D minor.

After you get these exercises under your fingers, try experimenting with rearranging the order of the 5th triads. Use just one or two of them, or any combination that sounds good to you. Be creative!

Bay Area guitarist Dave Creamer has played with Miles Davis and Mel Tormé. E-mail him at [davecream@earthlink.net](mailto:davecream@earthlink.net)

Ex. 2



Ex. 3



Ex. 4



# Turbo Slurs

BY JUDE GOLD



## YOU DON'T HAVE TO BE

fast to be a great guitarist. But it's nice to *sound* fast when you need to. Like a magician, you can use fretboard smoke and mirrors—namely, hammer-ons and pull-offs—to speed up riffs and runs. Besides, licks usually sound more natural with tasty hammers and pulls thrown in.

Test drive this fretboard sleight-of-hand

in Ex. 1. First, ignore the slur markings and pick every note of this melodic downward spiral. Chances are—with all those inconvenient string jumps—you'll have a hard time getting this lick out of second gear. Now, hammer every third note as written. You'll soon be driving this riff in the fast lane. (If you're weak of pinky, a touch of compression and/or distortion will help your 4th-finger hammers sound stronger.)

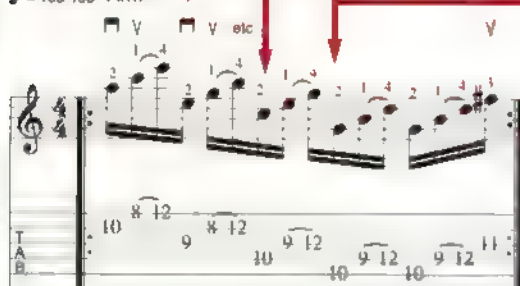
Have you ever been stumped by vicious blues fills from players such as Albert Collins, Billy Gibbons, or Stevie Ray Vaughan? Ex. 2 shows you how they might hotrod a blues run with clever hammers and pulls. These burning triplets will lay rubber on any sixteenth-note shuffle. Or, play them as eighth-note triplets and floor 'em over a fast blues.

Ex. 3 works great in stadiums. Use this showoff gesture to create ascending chordal fireworks during a Steve Vai- or Randy Rhoads-inspired cadenza. To get the mechanics down, loop the first six notes a few times. Then apply the same hammer, pull, and picked-note attack to the rest of Ex. 3's rising chords as written. You'll quickly achieve escape velocity.



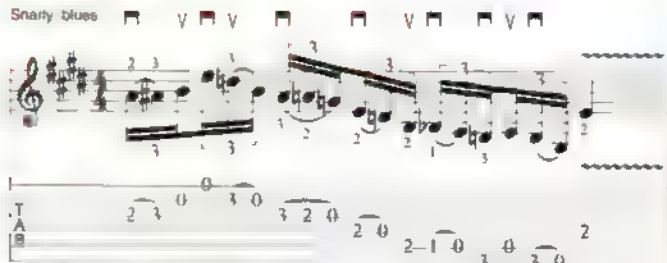
### Ex. 1

♩ = 108-138 Am7



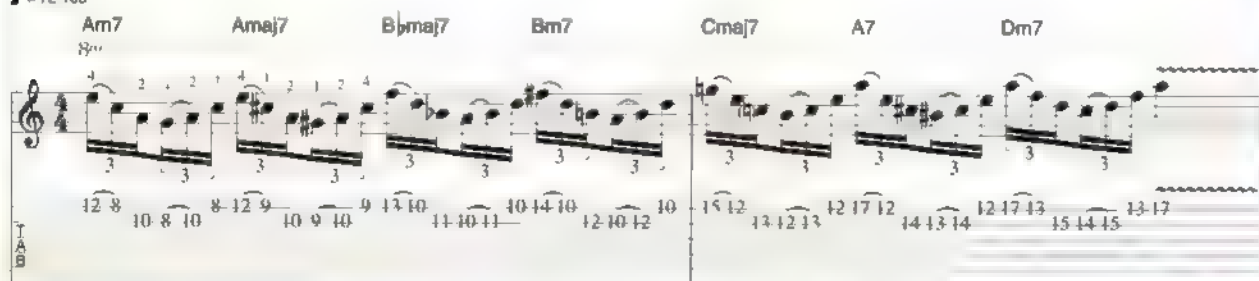
### Ex. 2

♩ = 78-100 E7  
Sneaky blues



### Ex. 3

♩ = 72-108



**PRACTICING SCALES WILL HELP** you build speed, stamina, and fretboard knowledge. But take it from the late, great Tommy Tedesco: You don't need scales to become the most recorded guitarist of all time. "Running scales eight hours a day in your bedroom is not where it's at," said Tedesco, who played on countless TV themes including *M\*A\*S\*H*,

*The Twilight Zone*, and *Happy Days*, as well as on soundtracks such as *Jaws*, *The Godfather*, and *Bonnie & Clyde*. "The guys who practice scales are the guys who already know scales. That's why they're practicing them—because they're easy and they know how to do them. Forget it. Go on to something you *don't* know."

"To make it in the studios, you first have to be a great player. Second, you have to be a nice guy," offered Tommy Tedesco in the February '80 *GP*. "If you're cocky and walk around stepping all over everybody, you're going to have to be awfully lucky."

CHOPSBUILDER



TIPS JAR

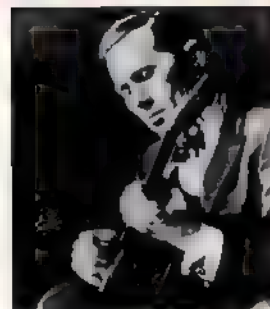




## CLASSIC COLUMN

# Chet Atkins

## PULL-OFFS, BREAU STYLE



### LENNY BREAU HAD

the strongest left-hand pinky I ever saw—it was like my forefinger. He told me that he developed it during a time when he was playing lots of electric bass. Let's look at a several licks inspired by Lenny that rely on pull-offs and string crossing. These are great exercises for your pinky, and once you see them done, you'll probably invent a few similar ones of your own.

Ex. 1 goes from D7 to G, and I

use it in an arrangement of "Kentucky" to get from an improvising section back to the tune. My guitarist, Paul Yandell, usually breaks at the beginning of the lick and comes back in on the G chord. In order to make the phrase feel right in 4/4 time, slightly emphasize the first note in each group of four. Notice that sometimes you are stressing a picked note, other times a pull-off. Work on it until you can play it smoothly at a metronome setting of ♩=120.

A basic idea can grow into many other things. Ex. 2 came about while I was making a cassette so that John Knowles could write out the music to this column. As I said earlier, once you know how it's done, you can't help but invent new combinations. This one is for G7 on its way to C, but it never quite gets there. The F# on the second string gives it that G7 sound.

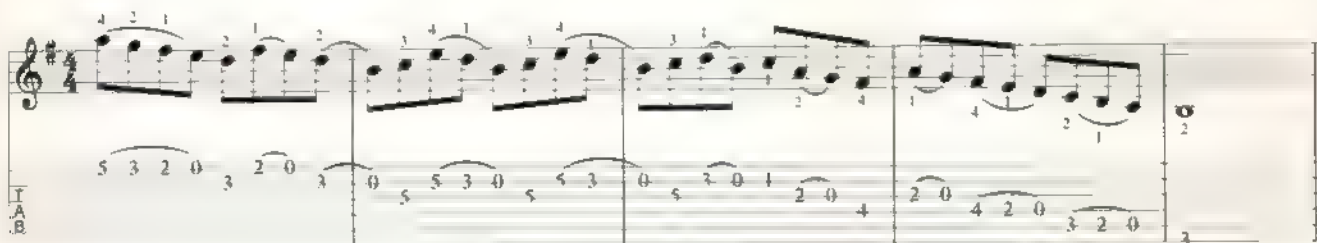
Ex. 3 is a lick that John and I came up with to tag "In Tunisia." Because the notes are in groups of

six, this lick has a different feel. The notes correspond to the open strings—E, A, D, G, B, and E, low to high—so that you get a pentatonic effect that goes with Em.

It should be easy to adapt Ex. 3 to work in A minor, because it has no sharps or flats (you'll probably want to adjust things to end on the open fifth string). Play with these things to see what happens. Have fun.

Originally published in the March '87 GP.

### Ex. 1 D7



### Ex. 2 G7



### Ex. 3

Freely Em



# The Randomizer

BY JUDE GOLD



## GUITARISTS

spend so much time learning to play the right notes, they often forget how cool *wrong* notes can sound. Truth

is, being able to inject flurries of random pitches into your playing is great for generating edgy, unruly riffs, or trippy, out-sounding solos. The trick is un-learning all the scales, chords,

and melodies you've worked so hard to burn in to your fingers. Here's an easy way—use the clever pattern Jerry Hahn introduced us to in the January '74 *GP* (Ex. 1).

Don't be intimidated by the army of accidentals—Ex. 1's entropic descent is easier to grasp than its notation would imply. In fact, by beat three, you should see a pattern of orderly diagonal lines emerging. But though it looks tidy to your eyes, this pattern delivers pure melodic chaos to your ears. Pickers can use alternating strokes. Fingerstyle players will find this wild lick surprisingly right-hand friendly. Move on to Ex. 2 to learn the same pattern ascending.

The next step is finding creative ways of using this grip of notes. One way is by transplanting Ex. 2's hectic opening gesture to other strings, as in Ex. 3. During a vamp in *A* minor, throw in these notes for an attention-getting sonic splash. For a descending flavor, try Ex. 4. This rambunctious gang of eighth-notes happens to work well over a swingin' *II-V-I* progression in *C* minor.

Finally, try inverting the pattern. Like a mirror image of Ex. 1's initial descent, the "diagonals" in Ex. 5 go the opposite way—from low frets to high frets. Melodically, this lick sounds like you tumbled down a flight of stairs, and miraculously landed on your feet.

Typically, fretboard patterns result in mechanized runs that sound more like practice routines than music. But when harmonic disarray is your goal, the right pattern, ironically, will work surprisingly well.

### Ex. 1

Descending



### Ex. 2

Ascending



### Ex. 3

♩ = 88-108

Chaotically



### Ex. 4

♩ = 96-118

Aberrantly



### Ex. 5

♩ = 66-76

Imreverently







## Sonic Snapshot

MIKE STERN'S SIXTEENTH-NOTE STORMS

BY JUDE GOLD

**"CHOPS ARE A LUXURY item,"** warns Grammy-nominated jazz guitarist Mike Stern. "But if you use them responsibly, they can add a lot to your music. For example, I never wanted to play fast for fast's sake. But once I was onstage with Blood, Sweat, and Tears while everyone was playing aggressive, *burning* solos. I tried to play this slow, melodic thing, and Jaco (Pastorius, bassist) told me I needed to learn how to 'hit up against the time' and nail faster tempos. So I started working up my speed—not with physical exercises, but by playing tunes a little bit faster each week."

Ex. 1 is an exhilarating phrase borrowed from Stern's action-packed solo on "One World"

from his new album *Voices* (Atlantic). "The groove is driven by [West-African singer/bassist] Richard Bona, and it has a blowing, 'Rhythm Changes' vibe," explains Stern. "I play very percussively, so it's extremely fun to react to that groove."

Once you get the first four notes of Ex. 1 under your fingers, loop them to create your own hypnotic flourishes. Experiment by changing the order of notes, as well as by sliding the grip up to the twelfth position.

Ex. 2 shows how Stern's lethal fretboard speed can be both exhilarating *and* melodic. Using a *Gmaj9* arpeggio as a diatonic catapult, this example launches you to high A in a hurry. In contrast, Ex. 3 shows Stern's chromatic



"If you play too many notes, and are no longer hearing what you're playing, you won't be able to connect in an emotional way," says Stern.

### Ex. 1

♩ = 126-144

G

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

9 7 7 9 7 7 9 7 7 9 7 7 14 12 12 14

### Ex. 2

♩ = 72-88

Em11

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

9 10 12 11 14 12 10 14 12 17 (17)

### Ex. 3

♩ = 72-88

(Bm7b5) (E7#9) Am11

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

10 7 8 9 7 8 6 5 7 5 4 7 4 5 (5)

### Ex. 4a

Bm

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

12 17 12 17

audio version available!  
truefire.com

side—an altered-tone exploration that works over a II-V-I progression in A minor.

Finally, in **Ex. 4a** you'll find the sparks you need to ignite a Stern-hot fire on your fretboard. The trick is looping these four notes, but not in **Ex. 4a's** predictable duple manner. As shown in **Ex. 4b**, you get a way hipper sound by grouping them as sextu-

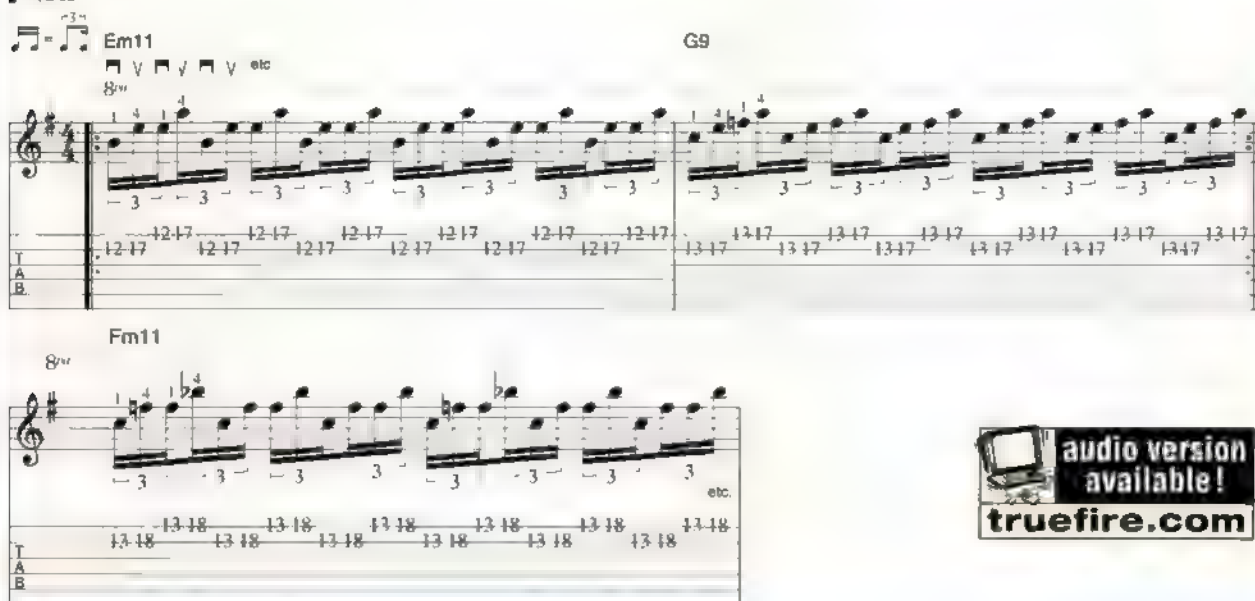
plets. Play them over a meaty, swung-sixteenth shuffle, and don't lose track of the downbeats. Suddenly, you've created swirling melodic maelstroms like the ones Stern uses at the peak of his solo on "Scuffle" (from *Upside Downside*).

"Playing fast is more a mental thing than anything else," offers Stern. "Jim

Hall doesn't have insane chops, but he can play absolutely amazing music over incredibly fast tempos. Before you can play fast, you've got to be able to *hear* fast." For a higher Stern education, school yourself with his new video, *Mike Stern: Guitar Instructional Video* [Hal Leonard/Rittor Music].

**Ex. 4b**

• = 72-88



 audio version available!  
**truefire.com**

LESSONS at Truefire.com

### January '02 *Guitar Player* Chops Builders:

**Towers of Fifths.** BY DAVE CREAMER

### Turbo Slurs, BY JUDE GOLD

### Classic Column, BY CHET ATKINS

## The Randomizer, BY JUDE GOLD

**Sonic Snapshot—Mike Stern, BY JUDE GOLD**

Get GP's Sessions sampler CD and its 11 expert lessons for just five American greenbacks. Call (800) 222-5544 for details.

**Net scrapers:** To decode GP's music notation and hear Sessions sound samples, visit the Sessions Archive on the Web at [guitarplayerz.com/sessions](http://guitarplayerz.com/sessions).

Some previously published lessons are still available on CD. For more information, contact Notes On Call, Box 60789, St. Petersburg, FL 33784; (800) 222-5544.

STERN PHOTO EBET ROBERTS

guitarplayer.com JANUARY 2002 GUITAR PLAYER 149



## Fingerstyle Flyer

Continued from page 136

remained buzz free even under heavy playing. And despite all this talk about fingerstyle technique, this guitar sounds amazing when strummed—it's full, balanced, and loud.

Fingerpicked passages stand out beautifully, and the wide string spacing also makes it easy to maintain definition when playing intricate parts. Complex chords that combine fretted notes and open strings feel natural on this instrument, and I never found myself bumping into adjacent strings. Certain techniques are rendered more difficult, however, by the wide—and relatively flat—neck. For instance, the Jimi-approved method of fretting bass notes with your thumb while animating chords on the high strings proved painful to execute on this guitar.

### Plug It In

The FPX 300 comes equipped with Yamaha's System 45 preamp, which includes an undersaddle piezo pickup and a condenser mic on a flexible gooseneck in the body. You also get a 3-band EQ with sweepable mids, a phase switch for controlling feedback, and a microphone blend control. I plugged the FPX into a Hughes & Kettner zenTera (using an acoustic-

amp simulation) for a wedding ceremony, and also used it with a Trace Elliot TA 100R for a pop/rock "unplugged" rehearsal. Despite the fact that an amplified acoustic can never sound *exactly* like an unamplified one, the verdict was unanimous: this guitar sounds beautiful. To achieve the right amplified tone, however, I relied most heavily on the piezo pickup (which sounds remarkably good on its own) with just a touch of the microphone blended in. This was partly for feedback considerations—even with the phase switch, this guitar will howl at the moon if you crank the condenser—but also because the sound produced by the mic is very wooly. After experimenting with different mic placements, I settled on the area closest to the top, pointing at the treble strings. Even so, I only added a small amount of mic sound to the piezo. With very little knob twiddling I got a tone with a taut low end and absolutely gorgeous highs. Other guitarists in attendance were amazed that an amplified acoustic could produce so much treble with none of the harsh high end so often associated with piezo pickups. Sweet.

The FPX 300 plays and sounds great and would be a good deal even if it didn't come with a pickup, much less an internal mic. When you factor in its good looks and plug-and-play practicality, this guitar shapes up as a very serious contender for gigging fingerstyle players. **A**

## STATEMENT OF OWNERSHIP, MANAGEMENT & CIRCULATION (Required by 39 U.S.C. 3685)

1. Title of Publication: GUITAR PLAYER. 2. Publication No.: 0017-5463. 3. Date of Filing: October 1, 2001. 4. Frequency of Issue: Monthly. 5. No. of Issues Published Annually: 12. 6. Annual Subscription Price: \$24.00. 7. Complete Mailing Address of Known Office of Publication: Music Player Network, 2800 Campus Dr., San Mateo, CA 94403. 8. Complete Mailing Address of Headquarters or General Business Office of Publisher: United Entertainment Media, Inc., 480 Park Ave. South, 9th floor, New York, NY 10016-7315. 9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: Publisher: Brian Courtney, 2800 Campus Dr., San Mateo, CA 94403; Editor: Michael Molenda, 2800 Campus Dr., San Mateo, CA 94403; Managing Editor: Emily Fasten, 2800 Campus Dr., San Mateo, CA 94403. 10. Owner's Full Name: United Business Media, Inc., Ludgate House, 245 Blackfriars Rd., London, England SE1 9UY. 11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities: None. 12. Does Not Apply. 13. Publication Name: Guitar Player. 14. Issue Date for Circulation Data Below: November 2001. 15. Extent and Nature of Circulation: A. Total No. Copies (Net Press Run): Average No. Copies Each Issue During Preceding 12 Months 210,048. Actual No. Copies of Single Issue Published Nearest to Filing Date 204,360. B. Paid and/or Requested Circulation: 1. Paid/Requested Outside-County Mail Subscriptions Stated on Form 3541: Average No. Copies Each Issue During Preceding 12 Months 3,292. Actual No. Copies of Single Issue Published Nearest to Filing Date 2,750. 2. Paid in-County Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies): Average No. Copies Each Issue During Preceding 12 Months 113,312. Actual No. Copies of Single Issue Published Nearest to Filing Date 110,347. 3. Sales through Dealers and Carriers, Street Vendors, Counter Sales, and other non-USPS Paid Distribution: Average No. Copies Each Issue During Preceding 12 Months 23,201. Actual No. Copies of Single Issue Published Nearest to Filing Date 23,717. 4. Other Classes Mailed Through the USPS: Average No. Copies Each Issue During Preceding 12 Months 0. Actual No. Copies of Single Issue Published Nearest to Filing Date 0. C. Total Paid and/or Requested Circulation: Average No. Copies Each Issue During Preceding 12 Months 141,995. Actual No. Copies of Single Issue Published Nearest to Filing Date 138,814. D. Free Distribution by Mail: 1. Outside County as Stated on Form 3541. 2. In-County as Stated on Form 3541. 3. Other Classes Mailed Through the USPS: Average No. Copies Each Issue During Preceding 12 Months 6,818. Actual No. Copies of Single Issue Published Nearest to Filing Date 4,822. E. Free Distribution Outside the Mail: Average No. Copies Each Issue During Preceding 12 Months 1,125. Actual No. Copies of Single Issue Published Nearest to Filing Date 1,000. F. Total Free Distribution: Average No. Copies Each Issue During Preceding 12 Months 7,743. Actual No. Copies of Single Issue Published Nearest to Filing Date 5,822. G. Total Distribution: Average No. Copies Each Issue During Preceding 12 Months 149,739. Actual No. Copies of Single Issue Published Nearest to Filing Date 142,636. H. Copies Not Distributed: Average No. Copies Each Issue During Preceding 12 Months 60,310. Actual No. Copies of Single Issue Published Nearest to Filing Date 61,744. I. Total Average No. Copies Each Issue During Preceding 12 Months 210,048. Actual No. Copies of Single Issue Published Nearest to Filing Date 204,360. Percentage Paid and/or requested Circulation: Average No. Copies Each Issue During Preceding 12 Months 94.83%. Actual No. Copies of Single Issue Published Nearest to Filing Date 85.92%. 16. I certify that the statements made by the above are correct and complete. (Signed) Brian Courtney, Publisher.



**Guitar Institute of Technology**

Playing guitar  
is more than  
technique.

A career in music  
is more than  
playing guitar.

It's all part of GIT.

# You Do It For Love.

# Now Do It For Life.

**LEARN** The world's most initiated contemporary guitar program. Programs from three months to four years in length.

**PERFORM** Performing opportunities for every style and every level. More than 30 live performance workshops every week.

**RECORD** Learn recording techniques from project studio to professional. Studio recording in our classes. Record your own CD.

**WORK** Music Business and Songwriting classes at every level. Career Development Center. Music Industry Internships.



Visit: [www.mi.edu](http://www.mi.edu) CALL USA/CANADA: 1-800-255-PLAY INTERNATIONAL: 323-462-1384

**New Recording Artist Program Available! Call for details!**

# www.jklutherie.com

The source for Guitar Books, Videos, DVDs, CD-Roms, Magazines, and more!!



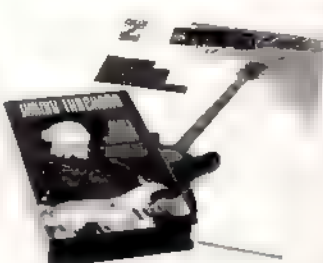
**Chet Atkins**  
Rare Performances- DVD .....\$24.95  
Also available in VHS Video



**Freddie King**  
The Best- Performance DVD \$24.95  
Also available in VHS Video



**Jason Becker**  
The Legendary Guitar of Instructional VHS Video.....\$49.95



**Jimmy Thackery**  
Blues Guitar Mastery Instructional VHS Video..... \$29.95

**The Essential Stevie Ray Vaughan**  
by Craig Hopkins.....\$40.00

**Roy Buchanan**  
American Axe- Biography.....\$17.95

**Offspring- Conspiracy of One**  
Guitar Tab Book.....\$12.95

**Blues Licks You Can Use**  
Guitar Tab Book with CD...\$14.95



**Legends of Jazz Guitar #1**  
Plus: Wes Montgomery- in Belgium  
Performance DVD .....\$24.95



**50 Licks Blues Style**  
Taught by Matt Gorman  
VHS Video.....\$14.95



**50's Rock-A-Billy**  
Taught by Troy Dexter  
VHS Video.....\$14.95



**Pro Guitar Adjustment**  
Taught by Vern Juran  
VHS Video.....\$29.95

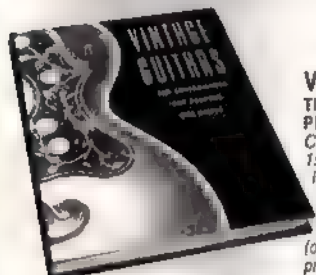
**Interviews with Jazz Greats**  
Book By Charles Chapman.....\$12.95

**Michael Bloomfield**  
If You Love These Blues- Book \$24.95

**ECHO AND TWANG**  
Classic Guitars of the 50s \$19.95

**Make Your Own Electric Guitar & Bass, Book \$29.95**

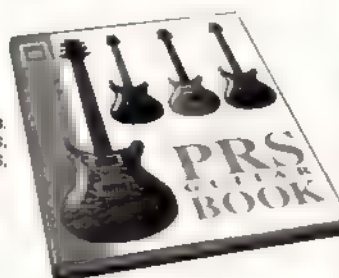
We stock a huge selection of Guitar Reference Books



**Vintage Guitars**  
The Instruments, The Players, The Music  
Covering vintage Acoustics,  
150 photographs of players,  
instruments, catalog pages,  
and other memorabilia

Limited Edition Hardbound  
(only 300 copies were  
printed).....\$100.00

Softbound.....\$39.95



**The PRS Book**  
Limited Collector's Edition  
Hardbound.....\$75.00

**The Official  
Vintage Guitar Magazine  
Price Guide 2002**  
Softbound: \$19.95

**Fender Stratocaster**  
A Celebration of the  
World's Greatest Guitar  
By Minihinnett & Young, 128  
pages, Softbound.....\$19.95

**Dangerous Curves**  
The Art Of The Guitar  
By Darcy Kurosen  
224 pages, Hardbound \$45.00



**FLYING V**  
The Illustrated History of  
this Modernistic Guitar  
By Larry Meiners  
72 pages, softbound: \$19.95

Most orders  
shipped same  
day!!!

See our website  
for complete  
descriptions of all  
items we stock



Orders Only 800-344-8880

E-mail: guitar@jklutherie.com

JK LUTHERIE, 11115 SAND RUN, HARRISON, OH 45030 U.S.A.

Local Fax: 513-353-3320  
Foreign & Parts



We are a proud member of the Music Industry Conference (an affiliate of MENC: The National Association for Music Education)

Save  
**\$30**

DIRECT discount  
from Publisher

21st Anniversary!

Get **2 FREE CDs**—see coupon!

# They LAUGHED when I said they could have Perfect Pitch

... until I showed them the simple secret  
—and they heard it for themselves!



David Lucas Burge

Learn to recognize  
**EXACT** tones and  
chords—**BY EAR!**

- An amazing discovery into your own personal talent
- know any tone or chord—by **EAR ALONE**
- sing correct tones—without a starting pitch
- play by ear
- compose music in your head
- perform with confidence
- sight-read with precision
- enjoy richer perception, finer music appreciation
- uncover your hidden talents

The true story behind the worldwide  
#1 best-selling ear training method

by David Lucas Burge

*It all started as a sort of teenage rivalry*

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating. *What does she have that I don't?* I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire. "You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch!"

"What's Perfect Pitch?" I asked.

Sheryl gloated about some of Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR; how she could sing any tone—from *mere memory*; how she could play songs—after just *hearing* them!

My heart sank. *Her fantastic EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? I finally asked Linda point-blank if it was true. "Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

**Now she'd eat her words...**

*My plot was ingeniously simple:* When Linda least suspected, I challenged her to name tones—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess F!)

I had barely touched the key.

"F!" she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was **AMAZING!**

"Sing an E!" I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—but she was right on!

Now I started to bawl. I called out more tones, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

**I couldn't figure it out...**

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize tones by ear? It dawned on me: people call themselves *musicians* and yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a

portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it for myself. With a little sweet-talking, I would get my three brothers and two sisters to play tones for me—to name by ear. But it turned into a guessing game I just couldn't win.

Day after day I tried to learn Perfect Pitch. I would play a tone over and over to make it stick in my head. But later I couldn't remember any of them. And I couldn't recognize any of the tones by ear. Somehow they all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda, but it was way beyond my reach.

So, finally, I gave up.

**Then it happened...**

*It was like a miracle... a twist of fate... like finding the lost Holy Grail.* Once I stopped *straining* my ear, I started to listen **NATURALLY**. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—I *too* could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while B# has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: **THIS IS PERFECT PITCH!** This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

Outside USA and Canada, call 641-472-3100

► Save **\$30** online at **EarTraining.com/Guitar-321** or call now: **1-888-745-8880**

know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

Bursting with excitement, I went to tell my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand Perfect Pitch," I countered.

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized that she had also gained Perfect Pitch for herself.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was endlessly fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Back then I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discovery, many professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it."

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made *everything* easier for me—my ability to perform, compose, arrange, transpose, improvise, sight-read (because—without looking—you're sure you're playing the correct tones)—and my enjoyment of music skyrocketed. I learned that music is very definitely a **HEARING** art.

Oh, so you must be wondering what happened with Linda? Please excuse me, I'll have to backtrack...

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition still wasn't satisfied. I needed one more thing: to *beat* Linda. And now was my *final* chance.

The University of Delaware hosts a music festival

each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the entire event.

The day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out. The applause was overwhelming.

Later, posted on the bulletin board, I discovered my score of A+ in the most advanced performance category.

Linda got an A. Sweet victory was music to my ears—mine at last!

## Now it's YOUR turn!

For 21 years now, musicians around the globe—plus research at two leading universities (visit EarTraining.com)—have proven the simple method that David Lucas Burge stumbled upon as a teenager.

David Lucas has packed everything you need into his **Perfect Pitch® Ear Training SuperCourse**. It's

easy and fun—and it's *guaranteed* to work for YOU—regardless of your instrument, your playing style, or your current ability level.

Hear it for yourself! Order your **Perfect Pitch® Ear Training SuperCourse** now and listen to the first CD. We promise you will **IMMEDIATELY** hear the Perfect Pitch colors that David Lucas starts you on—or return the course for a full prompt refund (you've got our 20-year stamp on it).

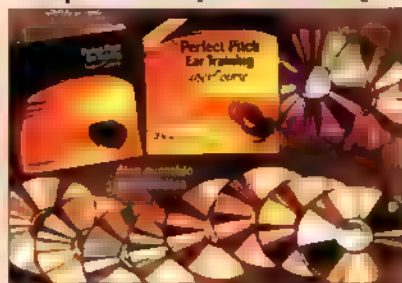
We bet you'll be pretty excited when you experience your own Perfect Pitch for the very first time! And you can check out your progress at no risk. You must find *dramatic improvements* in 1) your ear, 2) your playing, and 3) your own enjoyment—in only 40 days—or return your course and we'll personally make sure you get your refund, *no questions asked*.

Imagine all the talents that Perfect Pitch can open up in YOU—to advance your playing, your singing, your own creativity and confidence. But then again, how will you ever know until you listen—and you experience the secret for yourself?

Are you ready to start? Then just lend us your ear, and let David Lucas guide you on an amazing new adventure—to discover YOUR OWN Perfect Pitch!

Celebrating 21 years of perfect listening skills!

## The Perfect Pitch® Ear Training SuperCourse by David Lucas Burge



For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required. You receive 8 audio CDs + easy Handbook + **TWO FREE** bonus CDs—with this **\$30 discount** offer (see coupon)!

## 40-Day Money Back Guarantee:

You will experience Perfect Pitch for yourself—or you get a full refund!

**YES!** Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate* and *dramatic improvements* in 1) my ear, 2) my playing, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked*. If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My FREE 74-minute CD on Relative Pitch is *mine to keep* (a \$15 gift)—even if I return my course for a refund! I will ALSO receive: Perfect Pitch for Children (also a \$15 gift)! Send me: ☐ Audio CDs ☐ Audio Cassettes

List price: \$169 + \$6 shipping.

Your **DIRECT** price: only \$139 + \$6 for Priority RUSH shipping. You save **\$30!**

Check here if you are not yet ready to try the Course:  
☐ Send me the research from 2 universities—FREE!

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

E-MAIL ADDRESS \_\_\_\_\_

INSTRUMENT(S) YOU PLAY (please include VOICE if applicable)

Make check or money order payable to **EarTraining.com**. Canadian postal money orders are welcome at a 5% fee. Shipping charges for orders outside USA and Canada \$5 (see more information, or \$5.6 for the Perfect Pitch Ear Training SuperCourse (via airmail)). U.S. funds only: Iowa residents add 5% tax.

☐ VISA ☐ Easy Pay Plan available ☐ My check/money order is enclosed

CARD NUMBER \_\_\_\_\_

EXPIRATION DATE \_\_\_\_\_

► Mail to:

Or fax to: 1-641-472-2700

**EarTraining.com**

Special Offer Code: Guitar-321 (\$30 off 2 free CDs)  
1200 E. Burlington Avenue, Fairfield, IA 52556

**HEAR IT FOR YOURSELF!** Save **\$30** TWO FREE bonus CDs



# Classifieds

## CATEGORIES

- GUITAR SHOWS
- INSTRUMENTS
- PARTS/ACCESSORIES
- WEBSITES
- DUPLICATION / REPLICATION
- SCHOOLS
- INSTRUCTION
- EMPLOYMENT
- RECORDS/CDs/VIDEOS
- SOFTWARE
- OTHER

## GUITAR SHOWS

**THE WINTER OHIO GUITAR SHOW – JANUARY 13.** Over 130 dealers; more than 250 tables. 11:30 a.m. – 6:30 p.m. Aladdin Temple, 3850 Stelzer Rd., Columbus, Ohio. \$6.00 admission, tables \$80.00. (740) 797-3351; (740) 592-4614. SPONSORED BY GUITAR DIGEST.

## INSTRUMENTS

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Guitar Player suggests the following guidelines to help the buyer and the seller in these transactions. 1) Get a written description of the instrument, which should include the serial number. 2) Get front and back photos of the instrument. 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations.

**www.andysguitars.com.** Hundreds in stock. 1208 N. Monroe, Tallahassee, FL 32303. (850) 224-9944.

**VINTAGE INSTRUMENTS and APPRAISALS.** Hundreds of vintage, used, and new guitars, mandolins, banjos, basses, and violins. Complete inventory listing updated daily at **www.gruhn.com**. We **BUY, SELL and TRADE** and ship worldwide. Written **APPRAISALS** available. **Gruhn Guitars**, 400 Broadway, Nashville, TN 37203. (615) 256-2033; Fax (615) 255-2021.

Jacques Stompboxes have **LOVE and HATE** pots, **BLOW** switch & vintage neighbours. Join the Fuse Blower and the Mercer Box at **www.ts808.com**

## INSTRUMENTS

**PAUL REED SMITH GUITARS.** Great selection – Over 70 in stock. Will take special orders. Call for prices. #1 dealer in the south. Martin Music, 8014 Club Center Dr., Suite 12, Cordova, TN 38018. (901) 757-9020. [www.martinmusicguitar.com](http://www.martinmusicguitar.com)

**www.GuitarAmpsOnline.com**  
Top Hat • THD • Speedster  
Log on for great prices

**BEAR CREEK GUITARS** – Hawaiian Koa acoustic steel guitars (Weissenborn style) – recommended by Bob Brozman. Rope-bound ukuleles. Toll-free: (877) 622-8216. PO Box 1057, Volcano, HI 96785. E-mail: [bcguitar@bcguitar.com](mailto:bcguitar@bcguitar.com) Website: [www.bcguitar.com](http://www.bcguitar.com)

**Roxy Music's "Online Secure Discount Catalog!"** [www.roxymusic.com](http://www.roxymusic.com) Guitars, amps, effects. Or call 1 (800) 535-7699 for free catalog!

**USA musiciansworld.com**

- Best prices on thousands of products
- Stores from around the country
- Free online classified ads
- Free web page for your band
- Product manuals, club & radio info

[www.usamusiciansworld.com](http://www.usamusiciansworld.com)

**Over 1,200 Vintage, New & Used Guitars** in stock. We ship anywhere. 48-hr. approval. **Will pay cash** for vintage, used guitars & amps. Check out our Website, updated daily or call/e-mail for a **free stocklist**. **DAVE'S GUITAR SHOP**, 1227 3rd Street South, LaCrosse, WI 54601. Phone (608) 785-7704, Fax (608) 785-7703; E-mail – [davesgr@aol.com](mailto:davesgr@aol.com) or Web – <http://www.davesguitar.com>

**ERLEWINE GUITARS**  
THE ORIGINAL TRAVEL GUITAR  
[www.erlewineguitars.com](http://www.erlewineguitars.com)



- WEIGHS 4.25 LBS
- FULLY ADJUSTABLE BRIDGE
- ONLY 27 INCHES LONG
- HUMBUCKING PICKUP
- SOLID HARDWOOD BODY
- IT FLOATS!

DEVELOPED & SOLD EXCLUSIVELY BY  
**ERLEWINE GUITARS**  
4402 Burnet Rd. Austin, TX 78756 We Accept  
Tel: (512) 302-1225 FAX: (512) 371-1655 MC Visa AX

**BRUBAKER GUITARS AREN'T CHEAP. THEY'RE GREAT.**  
[www.brubakerguitars.com](http://www.brubakerguitars.com)  
410.857.7600

FOR A GOOD TIME try a free copy of **The Vintage News**, monthly review of the most special, superb sounding fretted instruments. Subscriptions: \$15.00 a year for 12 issues (\$20.00 overseas). Mandolin Brothers, 629 Forest Ave., Staten Island, NY 10310. (718) 981-8585, Fax (718) 816-4416, website: [www.mandoweb.com](http://www.mandoweb.com); e-mail: [mandolin@mandoweb.com](mailto:mandolin@mandoweb.com)

**John Monteleone:** maker of fine performance archtop guitars and mandolins. Send \$5.00 for catalog to: PO Box 52, Islip, NY 11751. (516) 277-3620. <http://www.monteleone.net/>

**E.M. SHORTS guitars**

**DISCOUNT PRICES**

NEW • USED • VINTAGE  
Fender, Gibson, Martin,  
Rickenbacker, Paul Reed Smith,  
Epiphone, Larrivee, Guild, Santa Cruz and others!  
Call 800-835-3006  
or log on to [www.wichitaband.com](http://www.wichitaband.com)  
Wichita, Kansas

**DO YOU HAVE A DREAM GUITAR?** You can make one with our US-made best quality parts. **MusiKraft, Inc.**, Dept. GP PO Box 532, Sicklerville, NJ 08081. Phone: (856) 728-5555. Website: [www.musikraft.com](http://www.musikraft.com). E-mail: [gulab@musikraft.com](mailto:gulab@musikraft.com)

**www.schwartzguitars.com.** World-class hand-crafted acoustics. 371 Bradwick Dr., Unit 5, Concord, ON, Canada L4K 2P4. (905) 738-0024

**E-MAIL**  
**YOUR CLASSIFIED AD!**  
[amiller@musicplayer.com](mailto:amiller@musicplayer.com)

# Classifieds

## INSTRUMENTS

McInturff, Modulus, D'Angelico, Andreas, Vintage PRS, Alembic, Mike Lull, Citron, Yairi, Santa Cruz, Lowden, Breedlove, Froggy Bottom, loads of used and vintage Gibsons, Fenders, Vox. Also Top Hat, Demeter, Koch, Tech 21, Vintage Fenders, Boss, Big Briar, Electro-Harmonix, Gguitars [www.gguitars.com](http://www.gguitars.com) 153 East Street 4th Floor, New Haven, CT 06511. Phone (203) 786-4734.

## Major Brand Guitars

The Best for Less!

- Huge Selection
- Fast Service to Your Door

[www.airportmusic.com](http://www.airportmusic.com)

Airport Music 800-410-2834

**MOM'S MUSIC.** For all your guitar needs. Fender - Line 6 - Parker - Takamine - Ibanez - Gibson - Jackson - Vox - Yamaha - Marshall - Zoom - Korg - and more. (800) 467-MOMS, ask for Ryan [www.momsmusic.com](http://www.momsmusic.com)

**WWW.MJGUITAR.COM.** The Mirage guitar played by professionals.

## Browse the Classifieds On-Line!

Visit our website at [www.guitarplayer.com](http://www.guitarplayer.com)

## INSTRUMENTS

**Guitars:** used and vintage and amps at fair prices. We trade and ship worldwide **Free list.** Established in 1975 **The Guitar Emporium**, 1610 Bardstown Rd., Louisville, KY 40205 (502) 459-4153

[www.dekarmusic.com](http://www.dekarmusic.com)  
(888) 485-4230

- Fender Custom Shop Master dealer
- Fender, Gibson, Guild, Ibanez
- Specials on new and used gear
- Customer satisfaction is #1

## AMERICAN GUITARS, REVISED EDITION, 1992

The "best book ever written on guitars" has been updated with nearly 60 new names (Benedetto and Benedict to Zion and Zon) and updates (Alembic to Taylor). New: How to tell US-made reissues Fenders from Japan-made reissues, which Fender amps are made in Oregon, Taiwan, and Mexico, the true story of the Esquire, how to decode price lists to reveal Japanese vs. US Fenders, which Gretsch parts are made in America, who owns Gibson, dating Fender amps, what ever happened to B.C. Rich? Histories of Charvel, G&L, Steinberger, PRS, many more! Billboard's review: "...owners of the original [should] at least explore [acquiring] this one." NPR Radio: "The perfect gift!" 370 pages, 139 color plates, nearly 1,000 illustrations. By Tom Wheeler, HarperPerennial, \$25.00. At bookstores, or call (800) 331-3761 Dealers. (800) 237-5534.

[www.willcuttguitars.com](http://www.willcuttguitars.com)  
PRS  
Gibson  
Fender  
Ibanez  
(859) 276-2713

## INSTRUMENTS

### MUSIC GROUND

We are the world's leading retailer of vintage British amplifiers and effects

Our stock always includes Marshall Bluesbreaker combos Plexi's, JMP's, Vox AC30/15's plus a selection vintage Orange, Selmer, Hiwatt etc. no matter how rare, if anyone can find it we can!

We have two amp tech's on site who believe in 'tone' and we really know a great amplifier when we hear one as we have so many!

We offer European specialities e.g. Hotter Burns, Zemalis, Framus, Wandre, both guitars and basses, plus a range of vintage studio equipment.

If you want the best possible sound, you need the best possible equipment, CALL US NOW!

Email: [info@musicground.com](mailto:info@musicground.com)  
Web: <http://www.musicground.com>  
Tel: +44 (0)113 243 8185  
Fax: +44 (0)113 2443885  
38 Celf Lane Leeds England LS1 8DT

**VINTAGE, NEW & USED GUITARS, AMPS, MANDOLINS, BANJOS. BLACK ROCK MUSIC CENTER**, 3004 Fairfield Ave., Bridgeport, CT 06605. Phone (203) 331-0040; Fax (203) 366-6416. Website: [www.blackrockmusiccenter.com](http://www.blackrockmusiccenter.com)

**COLOR CLASSIFIEDS**  
Call for pricing information:  
(650) 513-4532

Classifieds continue →

An ad in GUITAR PLAYER's Classifieds reaches more than 148,000\* serious guitarists for only \$3.15 per word plus \$7.00 for an address. Minimum charge: \$25.00. Please underline words to appear in bold type and add 50¢ additional per bold word. Please indicate clearly any words to appear in all capitals and add 25¢ per all cap word. Each phone number (including area code), e-mail address, or website address counts as one word. Display Classifieds: \$205.00 per vertical column inch (column width is 2-1/4 inches); Color (Display Classifieds only): 25% additional. **Deadlines:** the 8th of the month, 2 months prior to on-sale date (for example, December 8th for the March issue, on sale in early February). All Classified ads are also posted on our website ([www.guitarplayer.com](http://www.guitarplayer.com)) at no additional charge. All

ads must be received in writing, paid in full in advance. Businesses must list business name in ad. All ads must be music-related. Retailers may not list discounted prices or percentages, unless items are used or advertiser is the sole distributor. Advertisers must provide us with their complete name, street address, and phone number, whether or not they are included in the ad copy. (You may list a PO Box address in your ad, however.) **Mail ads to:** GUITAR PLAYER Classifieds, Attn: Amy Miller, 2800 Campus Dr., San Mateo, CA 94403. **FAX** (if paying by MasterCard, Visa, or American Express): (650) 513-4616. For more information, call Amy Miller at (650) 513-4532, **E-mail:** [amiller@musicplayer.com](mailto:amiller@musicplayer.com) (\*Audited circulation, does not include pass-along rate)

Please type or print your ad clearly. Use a separate sheet of paper if you need more room.	
<p>Name _____</p> <p>Address _____</p> <p>City _____</p> <p>State _____ Zip _____</p> <p>Telephone _____</p> <p>Include phone # in ad? <input type="checkbox"/> yes <input type="checkbox"/> no (counts as one word)</p>	<p><b>TO COMPUTE COST OF AD</b></p> <p># _____ words x \$3.15 = _____</p> <p># _____ bold words x \$ .50 = _____</p> <p># _____ ALL CAPS wds x \$ .25 = _____</p> <p>Address \$7.00 = _____</p> <p>Total cost per issue = _____ (minimum \$25.00)</p> <p>x number of issues to run x _____</p> <p>Total payment = _____</p> <p><input type="checkbox"/> Payment enclosed, or Charge my</p> <p><input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> American Express</p> <p>Card # _____</p> <p>Expiration date _____</p> <p>Signed _____</p>
<p style="text-align: center;">(do not include address when counting words)</p> <p><b>Category</b> <input type="checkbox"/> Guitar Shows <input type="checkbox"/> Instruments <input type="checkbox"/> Parts/Accessories <input type="checkbox"/> Duplication/Replication <input type="checkbox"/> Websites</p> <p><input type="checkbox"/> Schools <input type="checkbox"/> Instruction <input type="checkbox"/> Software <input type="checkbox"/> Songwriting <input type="checkbox"/> Records/Cds/Videos <input type="checkbox"/> Employment <input type="checkbox"/> Other</p>	



# Classifieds

## INSTRUMENTS

**GUITAR VILLA**  
can quote that price AND ship free!  
Toll-free order line: (888) 746-9200.  
[www.guitar-villa.com](http://www.guitar-villa.com)

**THE GUILD GUYS.** We love all sorts of guitars, but specialize in Guild guitars, amps, and parts New Hope Guitar Traders. Phone/Fax: (931) 433-1955. Web: [www.guildguy.com](http://www.guildguy.com) For Guild t-shirts, straps, caps, and more, visit: [www.guildgear.com](http://www.guildgear.com)

## PARTS/ACCESSORIES

**FRETLASER FRETBOARD LIGHTING SYSTEMS!**  
Illuminate fretting hands' fingertips with burning glow!  
US Patent #6,225,544 [WWW.FRETLORD.COM](http://WWW.FRETLORD.COM),  
1 (954) 978-4553

**Hand-tooled leather straps**



**EL DORADO GUITAR ACCESSORIES**  
[www.eldoradostraps.com](http://www.eldoradostraps.com)  
MC / VISA catalog / info 626.791.4995

**Need Tubes?** Send SASE for our lists. Fala Electronic, 2545 South 19 Street, Milwaukee, WI 53215.

**PICKGUARDS** for most electric guitars. Over 900 patterns, over 60 materials. Expert workmanship Lefties/mods OK. [www.chandlerguitars.com](http://www.chandlerguitars.com), (530) 899-1503

**FOR SUBSCRIPTION INQUIRIES,**  
**CALL (800) 289-9839**

**Roadcases & Racks** for guitars, amps, mixers & Pro Tools rigs (800) 73 JANAL (52625); NY (718) 541-5575, Minn (612) 885-0835 [www.cases.tv](http://www.cases.tv)

**PROTECT & ORGANIZE**  
**Custom Covers 800-344-8854**  
[tukicovers.com](http://tukicovers.com) [cordfolio.com](http://cordfolio.com)

## PARTS/ACCESSORIES

**Kangaroo Covers** - Introducing The Amp Cover With Pockets, Custom Made In The U.S.A. Choose from ballistic nylon or heavy-duty textured vinyl. "THE NEXT BEST THING TO HAVING YOUR OWN ROADIE." [WWW.KANGAROOAMPCOVERS.COM](http://WWW.KANGAROOAMPCOVERS.COM). PO Box 120593, Nashville, TN 37212. 1 (800) 431-5537, 1 (615) 361-5537

**"PIRANHA"**  
GUITAR BOW



**NEW CONCEPT IN BOW DESIGN**  
GIVES ACCESS TO INDIVIDUAL STRINGS FOR ACOUSTIC OR ELECTRIC GUITAR.

\$25.00 FOR BOW & ROSIN, S&H INCLUDED.  
SEND CHECK OR MONEY ORDER.  
HELLO MFG. PO BOX 1041 EASTON, MA 02334-1041  
[www.piranhaguitarbow.com](http://www.piranhaguitarbow.com)

[www.proamestrings.com](http://www.proamestrings.com). Pro quality strings at unbelievable prices!!!

**PADDED AMP COVERS**  
**1-800-228-3878**  
[www.lecover.com](http://www.lecover.com)  
**The Le Cover Co.**

[www.flytecase.com](http://www.flytecase.com). Great cases, great prices! Toll-free 1 (877) 919-0998

**Fine Handstitched Custom-Molded Leather Guitar/Bass Cases.** [www.lafrancecases.com](http://www.lafrancecases.com)

# JustStrings.com

**World's Largest Selection of Guitar & Bass Strings!**  
**Sets, Singles & Bulk Strings [www.juststrings.com](http://www.juststrings.com)**

**WWW.GuitarPartsUsa.COM** High-quality, low-cost import parts. Tel (806) 383-5148. Fax (806) 383-5397

**FAX YOUR CLASSIFIED AD!**  
**(650) 513-4616**

## PARTS/ACCESSORIES

**Do you want to improve your playing fast?**

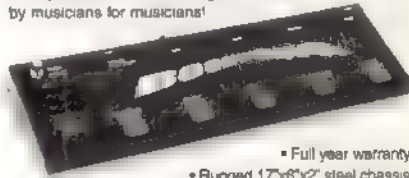
Then get a hold of a

**BOOMERANG**

### Phrase Sampler

It will play rhythm while you solo...for days.

It's powerful and easy to use. It's a musical scratch pad, breless accompanist, and creative tool. It can record create loops, layer unlimited parts, playback in reverse or half speed, play backward leads live, and more. It records for two minutes, four minutes on half-speed. And, it was designed & built by musicians for musicians!



- Full year warranty
- Rugged 17"x8"x2" steel chassis
- Easiest to use looping device on the planet
- Made in the USA - Hell, it's made in Texas

So go to your local music store and don't leave until they get you a Boomerang® Phrase Sampler, or drop us a line. List price is \$599, but talk to your local store for your best deal.

Boomerang Musical Products **800-530-4689**  
PO Box 541595 [mnelson@dmans.com](mailto:mnelson@dmans.com)  
Dallas, TX 75354-1595 <http://www.boomerangmusic.com>

Dealer inquiries welcome.

**Making THE COOLEST PICKS IN THE UNIVERSE.**  
Visit [www.butterflypicks.com](http://www.butterflypicks.com)

**Build Your Own Acoustic Or Electric Guitar.** Free catalog featuring kits and all the tools, finishing supplies and instructions you need to build your own instrument. Stewart-MacDonald, Box 900-G, Athens, OH 45701. Call (800) 848-2273; [www.stewmac.com](http://www.stewmac.com)

**PICKUP REWINDING.** Quality service, reasonable prices. SENTELL PICKUPS. E-mail: [csentell@excite.com](mailto:csentell@excite.com). (916) 921-9619

**PEDALS, PEDALS, PEDALS!** EH, Stamps, Boss, Digi, Guyatone, Mooger, Carl Martin, Zvex, Menatone, and tons more! **World Pedal Headquarters!** Musictoyz.com, Westbury, NY. (516) 338-4316. Web: [www.musictoyz.com](http://www.musictoyz.com). E-mail: [sales@musictoyz.com](mailto:sales@musictoyz.com)

# Classifieds

## PARTS/ACCESSORIES

**SINGERS! REMOVE VOCALS**  
 Unlimited Free Backgrounds  
 from Original Standard Recordings!  
 Thompson Vocal Eliminator™  
 VE-4 Free Brochure/Demo  
 24 Hour Demo/Info Line  
 (770) 482-2485 - Ext 23  
 LT Sound Dept GP 7800 LT Parkway, Lithonia, GA 30058  
 Internet: [www.LTSound.com](http://www.LTSound.com)  
 Better Than Karaoke For Over 25 Years!

**Tube Amp Modification Kits.** Step by step, easy to follow. D.I.Y. and save \$. Free catalog. **Circuitrix**, 363 Main St., Fiskeville, RI 02823 (401) 823-7952 [circuitrix@compuserve.com](mailto:circuitrix@compuserve.com)

## WEBSITES

**Vacuum Tube Curve Tracer** - Match your own tubes! [www.vacutrace.com](http://www.vacutrace.com)

**FREE MONTHLY GUITAR LESSONS.** All styles [www.chordmelody.com](http://www.chordmelody.com)

[www.code3music.com](http://www.code3music.com)

**EXCELLENT BOOKS, CDS & LESSONS!** [www.hhguitar.com](http://www.hhguitar.com)

**Blues and Rock Backing Tracks.** <http://www.mp3.com/johnturnerband>

## DUPLICATION / REPLICATION

**www.themasteringpro.com.** Mastering from CD, DAT, ADAT & Cassette. Duplication large & small quantities. Black And Tan Productions -- (336) 723-8299

Get **FREE** CD Mastering demo disc at **worldwidemastering.com**

## SCHOOLS

**MUSIC THEORY COURSE FOR GUITAR.** Correspondence Course. Certificate issued on completion. Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA. Phone: 1 (800) 621-7669, E-mail: [JSuttonISG@aol.com](mailto:JSuttonISG@aol.com), Web Site <http://www.guitar-jimsuttoninst.com>

**Fax Your Classified Ad!**  
 (650) 513-4616

## SCHOOLS

**GUITAR REPAIR AND CONSTRUCTION SCHOOL.** Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market. Financial aid available to qualifying US veterans. Call (616) 796-5611, or write **BRYAN GALLOUP'S GUITAR HOSPITAL**, 10495 Northland Dr., Big Rapids, MI 49307 (800) 278-0089 [www.galloupguitars.com](http://www.galloupguitars.com)

**GUITARCOLLEGE.COM.** Your chance for the education you've always wanted! **FREE BROCHURE:** 1 (800) THEORY-6 PO Box 2038, Oakhurst, CA 93614

**AMERICAN SCHOOL OF LUTHERIE**  
 The real deal. Learn state-of-the-art  
 Guitar Making, Design and Repair  
 from the world's finest luthiers.  
 (707) 431-9530  
[AmericanSchoolOfLutherie.com](http://AmericanSchoolOfLutherie.com)

**Lutherie Training** Hands-on Acoustic Guitar, design, construct, assemble, finish, set-up. Intensive seven-week guitar immersion. Since 1986. Follow-up options, harp or resonator construction. **TIMELESS INSTRUMENTS:** 1 (888) 884-2753 Box 51, Tugastke, Sask., Canada, S0H 4B0. E-mail [timelessgtrs@sk.sympatico.ca](mailto:timelessgtrs@sk.sympatico.ca)

**LAMusicAcademy.com**

**Summit School.** Archtop, Acoustic, Electric and Repairs. 3:1 student-teacher ratio in pristine British Columbia. New courses: Recording and live sound. Box 9, Goodyear Rd., Qualicum Beach, BC, Canada V9K 2A3. Phone/fax (250) 757-8807 Toll-free: 1 (888) 901-9903 E-mail address [luthiersintl@bcsupernet.com](mailto:luthiersintl@bcsupernet.com)

**DEADLINES  
 FOR CLASSIFIED ADS:**  
**December 8th**  
 for the March issue,  
 on sale in early February  
**January 8th**  
 for the April issue,  
 on sale in early March

## SCHOOLS

**GUITAR BUILDING AND REPAIR SCHOOL.** Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify. Contact **Roberto-Venn School of Luthiery**, 4011 S. 16th St., Phoenix, AZ 85040 (602) 243-1179 [www.roborto-venn.com](http://www.roborto-venn.com)

## INSTRUCTION

**JAZZ GUITARISTS** - Comp the tunes you MUST know w/ **Essential Standards Vol. I**, w/tab. \$12.95 + \$1.50 (\$4.00 foreign) to M Pub - GP, PO Box 1234, Stamford, CT 06904-1234 USA

"Olympic ear training for musical athletes."  
**EarGym™** [www.EarGym.com](http://www.EarGym.com)

**FREE GUITAR TAB CATALOG** - Virtually all the transcriptions in print! Rock, metal, country, folk, classical, jazz, flamenco & more! **GUITAR ONE-STOP**, Dept GP, 4607 Maple Ave., Baltimore, MD 21227 (410) 242-0326. Foreign - send US\$3.00. Or see it all online <http://www.kirkpatrickguitar.com>

**21st century guitarist.com**

**FREE VIDEO OFFER:** Visit our website [www.guitarvideos.com](http://www.guitarvideos.com) for instructional and historical videos featuring Wes Montgomery, Joe Pass, Larry Coryell, Jim Hall, Freddie King, Albert Collins, Howlin' Wolf, Chet Atkins and more. **FREE POSTAGE** on all video orders.

**Fingerstyle** Christmas books, videos and CDs. Dozens of great arrangements, from easy to challenging. Jazz, folk, classical. Plus Tune-of-the-Month at [www.accentonmusic.com](http://www.accentonmusic.com). Free catalog. Accent On Music, PMB 252, 19363 Willamette Dr., West Linn, OR 97068, (503) 699-1814, E-mail [info@accentonmusic.com](mailto:info@accentonmusic.com)

"Accelerated monster improv chops."  
**www.JoyOfImprov.com**

**FREE CATALOG! ENORMOUS SELECTION!** Instructional guitar books and videos. All styles. Also, Steven Crowell's 4-year jazz guitar course. Chord Melody Productions, PO Box 4132, Dept. G, Annapolis, MD 21403 (410) 729-3859 **WEBSITE:** [WWW.CHORDMELODY.COM](http://WWW.CHORDMELODY.COM)

Classifieds continue →



# Classifieds

## INSTRUCTION

### www.BigEarsPerfectPitch.com **BigEars Perfect Pitch™**

The **ORIGINAL CUSTOM TRANSCRIPTION SERVICE** — Professional, fast, accurate! John McGann, PO Box 688-GP, Jamaica Plain, MA 02130-0006 (617) 325-6853 [www.johnmcgann.com](http://www.johnmcgann.com)

New! **FRETBOARD FLASHCARDS** Revised Second Edition. Guitar 72 color-coded cards, \$15.95 + \$2.75 S&H. 12 Tone Music Publishing, PO Box 20564, Dept. GP, Dayton, OH 45420. 1 (800) 256-4858 [www.12tonemusic.com](http://www.12tonemusic.com)

**BE A RECORDING ENGINEER**  
★ **TRAIN AT HOME** with   
Easy Home-Study practical training in Multi-track Recording. Join our successful working graduates or build your own studio.  
**FREE INFORMATION:**  
Audio Institute of America  
144 4th Avenue, Suite A, San Francisco, CA 94103  
Or visit us at [www.audioinstitute.com](http://www.audioinstitute.com)

**CUSTOM TRANSCRIPTION SPECIALIST.** (Large catalog.) John Maier, 55 William St., Dept. G, Pleasantville, NY 10570 (914) 741-6321. [www.guitar-lessons-at-home.com](http://www.guitar-lessons-at-home.com)

**RECORDING ENGINEER. On The Job Training** in local major recording studios. Part-time, nights, weekends. No experience required. **Ask about our record label!** Free brochure and recording tells how! 1 (800) 295-4433. Check out our website <http://www.sna.com/musicbiz>

### www.usschoolofmusic.com 617-866-4839 **MASTER MUSIC AT HOME**

**www.HandHealth.com.** Products for improving the strength, coordination and dexterity in your hands and fingers. PO Box 13359, Hamilton, OH 45013 Phone (513) 868-7933, Fax (513) 868-9038 The Finger Fitness People!

**www.GuitarGalleryMusic.com** — Buy your guitar music on-line. Biggest selection anywhere — All styles — Money back guarantee! sales@guitargallerymusic.com. 7419 SW Freeway, Houston, TX 77074. (800) 439-8525, (713) 528-5666.

**WWW.PLAYLEADGUITAR.COM.** Learn scales, modes the EASY way.

## EMPLOYMENT

Let government grants finance your music career ([www.usgovernmentinformation.com](http://www.usgovernmentinformation.com)). Free information. (707) 448-0200 (5FP8)

## EMPLOYMENT

**MUSICIANS NATIONAL REFERRAL**  
Where pro musicians & bands connect.  
World's largest, most preferred referral.  
Ask about our Lifetime membership. (800) 366-4447  
<http://www.musicianreferral.com>

**PROFESSIONAL MUSICIANS REFERRAL.** Connect with the RIGHT group or player. Call PMR — America's original national referral! (612) 825-6848 [www.pmr-musicians.com](http://www.pmr-musicians.com)

**How To Make \$20-\$40/hour Teaching Guitar!**  
[www.DesiSerna.com](http://www.DesiSerna.com)

**www.MusiciansContact.com.** Paying jobs online. Thousands of satisfied members since 1969 (818) 888-7879

## RECORDS/CDs/VIDEOS

New CD **The Steel Guitar of Bobby Black** [www.rearwindowmusic.com](http://www.rearwindowmusic.com)

**JON BUTCHER AXIS** — New 14-song CD "A Stiff Little Breeze" on ATOM Records. Only at: [www.jonbutcher.com](http://www.jonbutcher.com)

## SOFTWARE

**Authentic Sound:** Recorder and Studio. Inexpensive recording, editing and mixing software for Macintosh computers. [www.innerloop-prod.com](http://www.innerloop-prod.com)

**Attention all guitar players!** We have the answers you need to succeed. Stop wasting your valuable time and visit [www.guitarmentor.com](http://www.guitarmentor.com)

### **CD Looper Pro - Now Just \$49.99!**

The #1 software for slowing down anything & keeping the pitch: MP3, CDs, Wav...  
\*Works great on Berlitz language CDs!\*

RePlay Technologies, Inc.  
888-3Replay [www.replayinc.com](http://www.replayinc.com)

**FOR SUBSCRIPTION INQUIRIES,**  
CALL (800) 289-9839  
**FOR BACK ISSUES,**  
CALL (800) 444-4881

## SOFTWARE

**MusEdit - Powerful music notation software!**  
Easily translate treble to tab, and tab to treble (or bass)  
Transpose, Easy lyric entry  
6700 chords/edit your own (Check M.O.)  
Alternate guitar tunings VISA MC Amex )  
MIDI Out, Great printing, (Windows 95/98/NT)  
Scrolling, many more features, 150 pg. manual  
Yowza Software, PO Box 4275, Berkeley CA 94704 800-234-0427  
demo & info at: [www.musedit.com](http://www.musedit.com) e-mail: [info@musedit.com](mailto:info@musedit.com)

**PLAY LIKE THE GUITAR LEGENDS.** Learn favorite riffs faster — **GUARANTEED!** New SlowGold PC software lets you slow down recorded music on your computer, for easiest-ever learning. Rave reviews from 3 leading music mags. **FREE** 30-day download at [WWW.SLOWGOLD.COM](http://WWW.SLOWGOLD.COM) Or call toll-free: 1 (877) 866-8454, today

## OTHER

**Major Indie Label Seeks Artist. Demo to:** PO Box 1927, Lomita, CA 90717.

### **"LOOKING FOR A RECORD DEAL???"**

Getting signed is very hard to do. But we will get the record deal you are looking for! **Guaranteed Service.** Call now to receive your **FREE** information.

Talent 2000  
1-800-499-6395

**YOUR AD  
CAN BE  
HERE...**

**CALL  
AMY MILLER AT  
(650) 513-4532**



# Ad Index

The following companies would love to provide you with more information on their products & services. Please contact them at the numbers below, and for better service, tell 'em "I saw it in Guitar Player!"

## GUITARS

Baker Guitars/www.bakerguitars.com/805-739-9063	16
Brian Moore/BrianMooreGuitars.com/914-279-4142	116
Carvin/carvin.com/800-854-2235	118
Crafter/www.hohnerusa.com/804-515-1900	60
Cort/www.cort.com/847-498-6491	127
D'Angelico/www.dangelicoguitars.com/908-518-9010	66
Dean Guitars/deanguitars.com/727-519-9669	131
Deering/www.deeringbanjos.com/800-845-7791 x.107	141
Epiphone/epiphone.com/800-244-2666	5, 106
Fender/480-596-9690	59
G&L/glguitars.com/714-897-6766	10
Giannini/www.ginnini.com.br	12
Gibson/www.gibson.com/800-4GIBSON	74
Gibson Acoustic/www.gibson.com/800-4GIBSON	54/55
Godin/www.godinguitars.com/514-457-7977	2
Hamer/www.hamerguitars.com	BC
Kramer/www.musiccyo.com	95
Lace Music/www.lacemusic.com/800-575-5223	130
Larrivee/larrivee.com/604-253-7111	15
Music Industries/www.jaytuner.com/516-794-1888	90, 92, 94
PRS/www.prsguitars.com/410-643-9970	85, 121
Peavey/www.peavey.com/mi/wolfgang_series.html	125
Rock Mace Guitars/www.rockmaceguitars.com/828-652-8296	48
Terry C. McInturf Guitars/www.mcinturfguitars.com/919-552-4586	143
Warrior/www.warriorinstruments.com/706-891-3009	46
Zion Guitar Technology/www.zionguitars.com/919-754-9790	122

## AMPLIFIERS

Alessandro/www.alessandro-products.com/215-355-6424	143
Fender/www.fender.com/480-596-9690	13
Genz Benz/www.genzbenz.com/480-941-0705	141
Gibson/www.gibson.com/800-4GIBSON	42
Hughes & Kettner/www.hughes-and-kettner.com/zentara/800-452-6771	88
Juke/www.jukeamps.com/803-242-6478	142
Koch/www.koch-amps.com/812-675-3650	128
Kramer/www.musiccyo.com	95
Line6/www.Line6.com/805-379-8900	56
Marshall/www.marshallamps.com/516-333-9100	28/29
Mesa Boogie/www.mesa-boogie.com/707-778-6565	68/69
Motion Sound/www.motion-sound.com/801-265-0917	132
Rocktron/www.rocktron.com/248-801-ROCK	61
THD Electronics/www.thdelectronics.com/206-781-5500	124
Victoria/www.victoriaamp.com/630-369-3527	143
Vox/www.voxamps.co.uk/631-393-8530	34/35

## STRINGS

D'Addario/www.daddario.com/800-DADARIO	91
Dean Markley/800-800-1008	64
Ernie Ball/www.ernieball.com/805-544-7726	1
GHS/www.ghsstrings.com/800-388-4447	8
Giannini/www.ginnini.com.br	12

## RECORDINGS

Artemis Records/www.artemisrecords.com	126
Geffen	40
Warner Brothers/www.warnerbros.com	58

## RECORDING EQUIPMENT

Boss/www.bossUS.com/800-386-7575	53
Korg/korg.com/d1600/800-335-0800	93
ToneWorks/www.toneworks.com/800-335-0800	IFC
Zoom/www.samsontech.com/516-364-2244	18/19

## PARTS/COMPONENTS/PICKUPS/ACCESSORIES

Allparts/281-391-0637	142
Antique Electronic Supply/www.tubesandmore.com/480-820-5411	111
DiMarzio/www.dimarzio.com/800-221-6468	14

Discount Distributors/www.discount-distributors.com/800-346-4638	48
Electro-Harmonix/www.ehx.com/212-529-0486	134
Fishman/www.fishman.com/508-988-9199	123
Graph Tech/www.graphtech.bc.ca/800-388-7011	136
Guitar On A Stick/www.guitaronastick.com	143
K&K Sound Systems/www.kksound.com/800-867-6863	126
Kinman/www.kinman.com	92
Luthiers Mercantile/www.lmli.com/800-477-443	141
Peterson Electrical/www.petersonTuners.com/708-388-3311	128
Planet Waves/www.planet-waves.com/800-DADARIO	36
Psychobilly Products/www.hotrodstraps.com/800-475-7255	48
Seymour Duncan/www.seymourduncan.com/805-964-9610	50
Shubb Capos/www.shubb.com/707-876-3001	141
Sustainiac/www.sustainiac.com/317-340-1161	143
Warmoth/warmoth.com/253-845-0403	52

## EFFECTS DEVICES/SIGNAL PROCESSORS

BBE/www.bbesound.com/714-897-6766	140
Digitech/www.digitech/gp.com	3, 9, 41, 49
Dunlop/www.jimdunlop.com/707-745-2722	20
European Musical Imports/www.europeanmusical.com/201-594-0817	143
Godlyke/www.godlyke.com/973-835-2100	107
Line6/www.Line6.com/805-379-8900	6/7
Roger Mayer Analog Effects/www.rogermayerusa.com/800-228-3538	48
Samson/www.samsontech.com/516-364-2244	104/105
SWR Sound Corp./www.vhtamp.com	40
Tech 21/www.tech21nyc.com/212-315-1116	67
ToneWorks/www.korg.com/800-335-0800	62/63
Vox/www.voxamps.co.uk/631-393-8530	34/35
Yamaha/www.yamaha.com/714-522-9000	4

## MICROPHONES/WIRELESS/SOUND REINFORCEMENT

AKG/akgusa.com/615-360-0499	38
Carvin/carvin.com/800-854-2235	44
Eminence/www.eminence.com/502-845-5622	17
Jensen/www.jensenvintage.com/480-755-4712	138
Mackie/www.mackie.com/800-258-6883	IBC
Redwood/www.redwoodmusic.com/801-947-5750	39
Samson/www.samsontech.com/516-364-2244	47, 104/105

## PUBLICATIONS/VIDEO/INSTRUCTION/SCHOOLS

American Educational/eartraining.com/888-745-8880	152-153
Alamance Records/www.windfallmusic.com	110
Backbeat Books/www.backbeatbooks.com	129, 130, 141, 150
eMedia/www.emediamusic.com/888-363-3424	70
JK Lutherie/www.jklutherie.com/800-344-8880	151
Musicians Friend/www.musiciansfriend.com/800-776-5173	137
Musicians Institute/www.mi.edu/800-255-PLAY	150
Music Tech of Minneapolis/www.musictech.com	136
TrueFire.com/www.truefire.com	133

## RETAILERS

eBay/www.ebay.com	33
Elderly/www.elderly.com/517-372-7890	58
Interstate Music/www.interstatemusic.com/877-213-2581	92
Luthiers Mercantile/www.lmli.com/800-477-443	141
Musicians Friend/www.musiciansfriend.com/800-776-5173	137
Sam Ash/www.samash.com/800-4-SAMASH	72/73
Shreve Audio/www.shreveaudio.com/800-214-9222	133
West LA Music/www.westlamusic.com/310-477-1945	16

## OTHER

Fab Gear Giveaway/www.musicplayer.com/fabgear	112/113
The Music Player Network/musicplayer.com	39, 111
The Music Yellow Pages/MusicYellowPages.com/UEM	94
Ultrasound/www.ultrasoundrehearsal.com/212-967-5626	90

**ADVERTISING:** Dave Arnold, 2800 Campus Drive, San Mateo, CA 94403 Tel.: 650-513-4300 Fax: 650-513-4646  
Deirdre Jones, 2800 Campus Drive, San Mateo, CA 94403 Tel.: 650-513-4300 Fax: 650-513-4646

GUITAR PLAYER (ISSN 0017-5463) is published monthly by United Entertainment Media, Inc. Phone (850) 513-4300. FAX (850) 513-4646; TELEX #278273. Please direct advertising and editorial inquiries to: Guitar Player, 2800 Campus Drive, San Mateo, CA 94403 Tel.: 650-513-4300 Fax: 650-513-4646; ITT Telex #4494425. Periodicals postage paid at San Francisco, CA and additional mailing offices. Subscription rates for the United States are \$24.00 for 12 issues. All orders from outside the U.S. must be accompanied by payment in U.S. funds with additional postage of \$15.00 per year for Canada/Mexico/International surface mail, \$40.00 per year for international air courier. All subscription orders, inquiries, and address changes should be sent to P.O. Box 58590, Boulder, CO 80322-8590. For quickest service, phone toll-free (850) 682-7644; in Colorado, (303) 678-8475, or (for existing subscriptions only) e-mail: mfi@needdata.com. Please allow 6-8 weeks for address change to take effect. (Canadian GST included-Permit # 124513540). For back issue orders and inquiries, phone (800) 444-4881 (outside the U.S. (785) 841-1631). POSTMASTER: Send address changes to GUITAR PLAYER, Box 58590, Boulder, CO 80322-8590. Canada Post International Publication Mail Product (Canadian Distribution) Sales Agreement No. 0890871. All material published in GUITAR PLAYER is copyrighted © 1999 by Miller Freeman, Inc. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. 16mm microfilm, 35mm microfilm, 105mm microfiche, and article and issue copies are available from University Microfilms International, 300 N. Zeeb Rd., Ann Arbor, MI 48106. Phone (313) 761-4700. Vol. 41, No. 12.





## Guitar Player, October

**1967**—Few of the thousands of British pop groups survive the competition, and fewer meet with success. The Who have not only survived the

bitter comments of their switched-off critics, but knocks by the Beatles, as well. Their bag is sounds, but they have the gimmicks, too. Bassist John Entwistle has his suits tailored from the Union Jack, vocalist Roger Daltrey affects a woman's poodle cut, drummer Keith Moon pounds complex rhythm for his partners, and guitarist Peter Townshend ends each smashing performance by demolishing his guitar. The following interview with Townshend was taped in San Francisco, prior to the Who's appearance at the Monterey Pop Festival on June 18.

• • • • •

*How did you get started smashing your guitars?*

It started when we were doing long feedback buildups. Every night, we wanted to go a bit farther, but we couldn't because we didn't have any more volume, musical ideas, or musical dexterity. All we could do was freak out!

*How do you go about destroying an expensive guitar?*

I used to bash it on the amplifier—always backwards, because I was worried about the neck. And then, the first time I *did* hit the neck, it didn't break! So I threw the guitar at the roof, and it made a hole in the ceiling. I put it up there again, and it finally broke. Guitars go very fast once you get on a good kick.

*What does this sort of showmanship cost?*

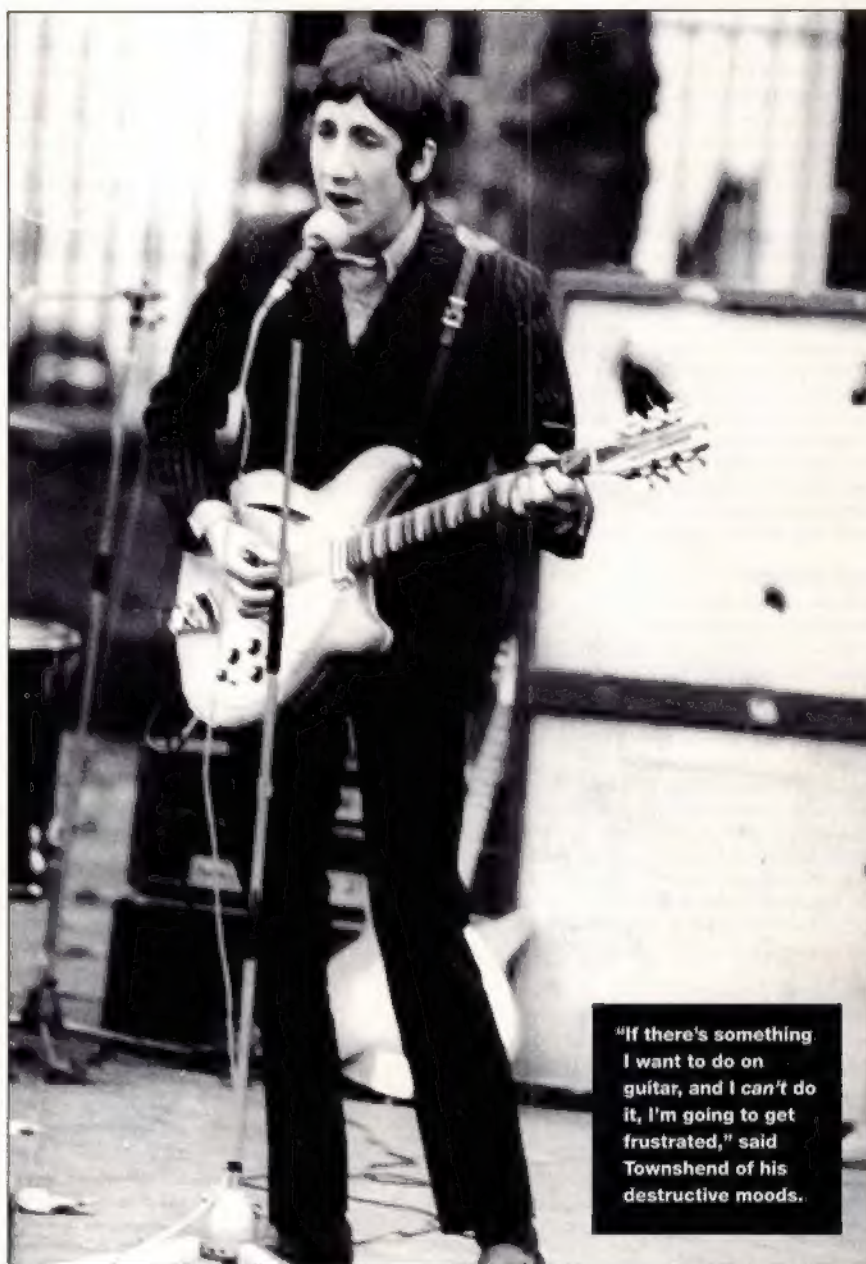
Practically all my earnings! But it's more than showmanship, really. It's enlarging the experience by visual, rather than musical stimulation.

*Do you feel better after?*

It depends. If I've done it with abandon—or hysterically—then I feel better. But if I've done it aggressively, it makes me angry and punchy, and I just want to go and finish the lot off!

*Did you know what you were doing when you modulated in "My Generation"?*

Of course! That was all highly considered. We worked on those modulations for ages,



"If there's something I want to do on guitar, and I can't do it, I'm going to get frustrated," said Townshend of his destructive moods.

and they were changed ten times before we recorded the song. Each one was supposed to turn you on a bit more.

*What amps are you using?*

We use Vox in the States—four Super Beatles. The amp volume is at five, but I always have the guitar flat out. Otherwise, you lose top.

*Guitars?*

I have a Fender Stratocaster and a Telecaster. I did have a Jazzmaster, but it got nicked. I've had a wide variety of guitars, and one of the best was a Gibson Stereo. I shoved it into the amp once, and it broke.

Both John and I use Herco heavy picks, and I use Fender strings.

*Do you use any special equipment?*

I use a Grandpiene reverb unit for distortion—it produces a kind of clear, fuzz dirge. I like a slightly broken guitar sound.

*What would you like to see written about the group?*

Only that we're good.

*Excerpted from the uncredited October 1967 GP interview with Pete Townshend and John Entwistle.*



# SMALL SIZE. BIG PERFORMANCE: THE 1402-VLZ PRO

is one of the VLZ<sup>®</sup> PRO Series with ultra-high headroom XDR<sup>™</sup> mic preamps.

For groups with big ambitions and modest budgets, you can't beat a 1402-VLZ<sup>®</sup> PRO. Low noise. High headroom. Superb XDR<sup>™</sup> microphone preamps. Extra features. And it's built like a little tank to last for years.

Sharp cutoff filters on mono channels cut stage rumble, mic stand clunks and P-pops without sacrificing bass.

**Musical, natural-sounding 3-band EQ:** 12kHz & 80Hz shelving and 2.5kHz mid with broad peak.

**Sealed rotary controls** resist dirt, smoke and spooze.

**Six premium XDR<sup>™</sup> mic preamps** with 130dB dynamic headroom, ruler-flat frequency response, lower E.I.N. noise specs at working 0dB to +30dB gain levels and the best Radio Frequency Interference protection of any compact mixer.

Instead of attending the 2001 AES Convention in NYC, Mackie Designs has chosen to make a significant donation towards disaster relief and present our "exhibit" on line.

## MACKIE.COM

Visit our web site for details of six new products, free show "swag," streaming video demonstrations and more.

NOV. 28-DEC. 31



Dust and smoke-resistant **logarithmic-taper 60mm faders** for accurate control and long wear.

**Rugged steel chassis, sealed rotary controls** and fiberglass circuit boards resist the radically rude rigors of the road.

**Extra** features include...

**Control Room/Phones source matrix** lets you create monitor mixes or remote feeds with any combination of the main mix, ALT 3-4 stereo bus or tape inputs routed to separate stereo outputs (or submixes to mains).

Inside: **VLZ<sup>®</sup> design** minimizes thermal noise at key points in the circuitry. **Negative gain mix amp architecture** prevents overload when feeding all channels with hot inputs.

**Easy level setting.** Maximize headroom and minimize noise quickly via Channel solo and Trim control. Up to 60dB of gain for boosting timid vocalists. -10dB "virtual pad" for toning down drummers.

**EFX to Monitor** lets performers on stage hear a different level of effects than is in the main PA mix. Balanced/unbalanced TS outputs plus **balanced XLR outs** with +4dB or -10dB level switch. RCA-type tape inputs and outputs, too.

### 1604-VLZ PRO

16 total chs. • 4-bus configuration • 16 XDR<sup>™</sup> premium mic preamps • 16 mono mic/line channels • 3-band EQ with swept mid, 75Hz low cut filters and inserts on all chs. • 6 aux sends per ch. • 4 stereo aux returns with EFX to Monitor and bus routing options • Control Room/Phones source matrix • 60mm log-taper faders • 3-way rotatable I/O pod for rack or table use

### 1642-VLZ PRO

16 total chs. • 4-bus w/double-bussed outputs • 10 XDR<sup>™</sup> mic preamps • 8 mono mic/line level channels • 2 hybrid mono mic and mono/stereo line level channels • 2 mono/stereo line level chs. • 3-band EQ w/swept mid on mono channels & 4-band EQ on stereo channels • 75Hz low cut filters on mono chs. • 4 aux sends per ch. • 4 stereo aux returns with EFX to Monitor • Ctrl Rm/Phones matrix w/level controls • 60mm log-taper faders

### 1402-VLZ PRO

14 total channels • 6 XDR<sup>™</sup> premium mic preamps • 6 mono mic/line level chs. • 4 mono/stereo line level chs. • Extra ALT 3-4 stereo bus • 3-band EQ • 75Hz low cut filters on mono chs. • 2 aux sends per ch. • 2 master stereo aux returns with EFX to Monitor • Ctrl Rm/Phones source matrix • 60mm log-taper faders • Switchable AFL/PFL

### 1202-VLZ PRO

12 total channels • 4 XDR<sup>™</sup> premium mic preamps • 4 mono mic/line level chs. • 4 mono/stereo line level chs. • Extra ALT 3-4 stereo bus • 3-band equalization • 75Hz low cut filters on mono chs. • 2 aux sends per ch. • 2 master stereo aux returns with EFX to Monitor • Ctrl Rm/Phones source matrix • Rotary gain controls • Built-in power supply

Instead of attending the 2001 AES Convention in NYC, Mackie Designs has chosen to make a significant donation towards disaster relief and present our "exhibit" on line.

## MACKIE.COM

Visit our web site for details of six new products, free show "swag," streaming video demonstrations and more.

NOV. 28-DEC. 31

for the 1402-VLZ  
Active 2-way  
speakers. Extreme output.  
Astonishing accuracy. Wide dispersion so your whole audience hears the same great sound.

for more information log onto  
[www.mackie.com](http://www.mackie.com)  
or call tollfree for a big brochure  
800.258.6883

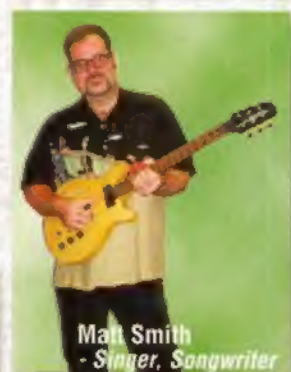
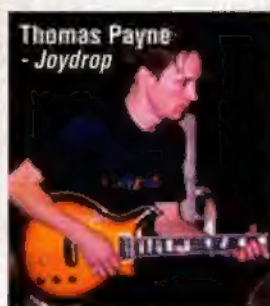
## MACKIE





# HAMER

Welcome to  
The Family...



**HAMER** USA

Visit Hamer On-Line at: [www.hamerguitars.com](http://www.hamerguitars.com)  
and Check Out: [www.hamerfanclub.com](http://www.hamerfanclub.com)

Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002